

*Character *
* Sketches
of
Romance Fiction
and the
Drama*

Vol. 2

*A Revised American Edition
of the Reader's Handbook*

Rev. Ebenezer Cobham Brewer

The Project Gutenberg EBook of Character Sketches of Romance, Fiction,
and
the Drama, Vol 2 (of 4), by E. Cobham Brewer

This eBook is for the use of anyone anywhere in the United States and
most
other parts of the world at no cost and with almost no restrictions
whatsoever. You may copy it, give it away or re-use it under the terms
of
the Project Gutenberg License included with this eBook or online at
www.gutenberg.org. If you are not located in the United States, you'll
have
to check the laws of the country where you are located before using this
ebook.

Title: Character Sketches of Romance, Fiction, and the Drama, Vol 2 (of
4)

Author: E. Cobham Brewer

Release Date: January 1, 2019 [EBook #58596]

Language: English

*** START OF THIS PROJECT GUTENBERG EBOOK CHARACTER SKETCHES OF ROMANCE,
VOL 2 ***

Produced by KD Weeks, Juliet Sutherland and the Online
Distributed Proofreading Team at <http://www.pgdp.net>

Transcriber's Note:

The original volume promised many illustrations. However, the edition used here had none of them. The List of Illustrations is retained; however, the pages indicated are not valid.

The text was printed with two columns per page, which could not be reproduced in this format.

Minor errors, attributable to the printer, have been corrected. Please see the transcriber's [note](#) at the end of this text for details regarding the handling of any textual issues encountered during its preparation.

The following less-common characters are found in this book: ă (a with breve), ā (a with macron), ě (e with breve), ē (e with macron), ĭ (i with breve), ī (i with macron), ŏ (o with breve), ō (o with macron), ů (u with breve), ū (u with macron). If they do not display properly, please try changing your font.

Any corrections are indicated as hyperlinks, which will navigate the reader to the corresponding entry in the corrections table in the note at the end of the text.



CHARACTER SKETCHES
OF ROMANCE, FICTION
AND THE DRAMA:::

A REVISED AMERICAN EDITION
OF THE READER'S HANDBOOK

BY

THE REV. E. COBHAM BREWER, LL.D.

EDITED BY

MARION HARLAND

—
VOLUME II



NEW YORK

SELMAR HESS

PUBLISHER

MDCCCXCII

Copyright, 1892, by
SELMAR HESS.

PHOTOGRAVURES PRINTED ON THE
HESS PRESS.

LIST OF ILLUSTRATIONS.

VOLUME II.

PHOTOGRAVURES AND ETCHINGS.

<i>Illustration</i>	<i>Artist</i>	
LA CIGALE (<i>colored</i>)	E. METZMACHER	<i>Frontispiece</i>
FATES (THE)	PAUL THUMANN	6
GABRIEL AND EVANGELINE	FRANK DICKSEE	56
GANYMEDE	F. KIRCHBACH	64
HAMLET AND THE GRAVEDIGGER	P.A.J. DAGNAN- BOUVERET	140
HAMLET AND HIS FATHER'S GHOST	E. VON HOFFTEN	142
HERODIAS	BENJAMIN CONSTANT	172
LORELEI (THE)	W. KRAY	340

WOOD ENGRAVINGS AND TYPOGRAVURES.

FALSTAFF AND MRS. FORD.		2
FARIA ENTERS DANTES'S CELL	JANET LANGE	4
FATIMA AND ANNA	GUSTAVE DORÉ	8
FATINITZA	ADRIEN MARIE	10
FATMÉ	N. SICHEL	12

FAUNTLEROY (LITTLE LORD)	F. M. SPIEGLE	14
FAUST AND MARGARET IN THE GARDEN	GABRIEL MAX	16
FITZJAMES AND RODERICK DHU	J. B. McDONALD	22
FITZWALTER (ALURED) AND ROSE HIS WIFE BEAR HOME THE FLITCH OF BACON;—JOHN GILPIN	THOMAS STOTHARD	24
FLAVIO AND HILARIA		26
FLORESTAN SAVED BY LEONORA	EUGEN KLIMSCH	30
FRANZ, ADELAIDE AND THE BISHOP OF BAMBERG	CARL BECKER	46
FRITHIOF AND INGEBORG	R. BENDEMANN	50
FRITHIOF AT THE COURT OF KING RING	FERD. LEEKE	52
FROU-FROU	GEORGES CLAIRIN	54
GAMP (SAIREY)	FREDERICK BARNARD	60
GANN (CAROLINE), THE LITTLE SISTER	FREDERICK BARNARD	62
GARRICK (DAVID) AS ABEL DRUGGER	JOHANN ZOFFANY	66
GAUTHIER (MARGUÉRITE), LA DAME AUX CAMÉLIAS		68
GAVROCHE	E. BAYARD	70
GHENT TO AIX (HOW WE BROUGHT THE GOOD NEWS FROM)		78
GILDA AND RIGOLETTO	HERMANN KAULBACH	86
GLAUCUS AND NYDIA	W. E. LOCKHART	94
GOBBO (LAUNCELOT)		98

GODIVA	J. VON LERIUS	100
GRACCHI (THE MOTHER OF THE)	SCHOPIN	108
GRASSHOPPER (THE) AND THE ANT	J. G. VIBERT	112
GREY (LADY JANE), EXECUTION OF	PAUL DELAROCHE	118
GULLIVER CHAINED	J. G. VIBERT	130
GUNTHER (KING)	B. GUTH	132
HADWIG (FRAU) INTO THE CONVENT, EKKEHARD BRINGING	CARL VON BLAAS	134
HAIDÉE		136
HALIFAX (JOHN) SAVING THE BANK	J. NASH	138
HARLOWE (CLARISSA)	C. LANDSEER	144
HAROLD (EDITH FINDING THE BODY OF)		146
HAROLD (KING) AND THE ELFINS	ALBERT TSCHAUTSCH	148
HATTERAICK (DIRK) AND MEG MERRILEES	J.B. McDONALD	150
HEBE	CANOVA	154
HECTOR AND ANDROMACHE	A. MAIGNAN	156
HEEP (URIAH)	FREDERICK BARNARD	158
HELEN (THE ABDUCTION OF)	R. VON DEUTSCH	160
HELOISE	GLEYSRE	163
HENRY THE EIGHTH AND ANNE BOLEYN	C. VON PILOTY	164
HERMANN AND DOROTHEA	W. VON KAULBACH	166
HERMIONE		168

HERO AND LEANDER	FERDINAND KELLER	170
HETTY (DINAH AND)		174
HIPPOLYTUS (DEATH OF)	RUBENS	176
HOFER (ANDREAS) AT INNSBRUCK	FRANZ VON DEFREGGER	178
HOP-O'-MY-THUMB	GUSTAVE DORÉ	182
HORATII (THE OATH OF THE)	L. DAVID	184
HYPATIA	A. SEIFERT	198
IANTHE		200
ILSE IN THE FARM-STABLE	PAUL MEYERHEIM	202
IMMO AND HILDEGARD	HERMANN KAULBACH	204
IMOGEN IN THE CAVE	T. GRAHAM	206
INGOMAR (PARTHENIA AND)	G. H. SWINSTEAD	212
IPHIGENIA	EDMUND KANOLDT	214
IRENE AND KLEA	E. TESCHENDORFF	216
ISABELLA AND THE POT OF BASIL	HOLMAN HUNT	218
ISABELLE OF CROYE AND CHARLES OF BURGUNDY (INTERVIEW BETWEEN)	A. ELMORE	220
JINGLE (ALFRED)	FREDERICK BARNARD	240
JOAN OF ARC	EMMANUEL FRÉMIET	242
JOHN OF LEYDEN	FERDINAND KELLE	248
JOURDAIN (MONSIEUR) AND NICOLE	C.R. LESLIE	250
JUAN (DON) IN THE BARQUE	EUGÈNE DELACROIX	252
KÄGEBEIN AND BODINUS	CONRAD BECKMANN	256
LALLA ROOKH	A. DE VALENTINE	292
LANCELOT AND ELAINE		294
LANTENAC AT THE STONE	G. BRION	296

PILLAR		
LEAR (KING) AND THE FOOL	GUSTAV SCHAUER	310
LECOUVREUR (ADRIENNE)		
AS CORNELIA	ANTOINE COYPEL	312
LEIGH (SIR AMYAS)	C. J. STANILAND	314
LEONORA	AND	
FERDINANDO	J. B. DUFFAUD	318
LOHENGRIN (ELSA AND)		336
LOUIS XI	M. BAFFIER	342
LOUISE, THE GLEE-MAIDEN	ROBERT HERDMAN	344

PREFACE.

An American reprint of "*The Reader's Handbook of allusions, references, plots and stories, by the Rev. E. Cobham Brewer, LL.D., of Trinity Hall, Cambridge,*" has been for several years in the hands of cis-Atlantic students.

Too much praise cannot be awarded to the erudition and patient diligence displayed in the compilation of this volume of nearly twelve hundred pages. The breadth of range contemplated by the learned editor is best indicated in his own words:

"The object of this *Handbook* is to supply readers and speakers with a lucid, but very brief account of such names as are used in allusions and references, whether by poets or prose writers;—to furnish those who consult it with the plot of popular dramas, the story of epic poems, and the outline of well-known tales. The number of dramatic plots sketched out is many hundreds. Another striking and interesting feature of the book is the revelation of the source from which dramatists and romancers have derived their stories, and the strange repetitions of historic incidents. It has been borne in mind throughout that it is not enough to state a fact. It must be stated attractively, and the character described must be drawn characteristically if the reader is to appreciate it, and feel an interest in what he reads."

All that Dr. Brewer claims for his book is sustained by examination of it. It is nevertheless true that there is in it a mass of matter comparatively unattractive to the American student and to the general reader. Many of his "allusions" are to localities and neighborhood traditions that, however interesting to English people, seem to us trivial, verbose and inopportune, while he, whose chief object in the purchase of the work is to possess a

popular encyclopædia of literature, is rather annoyed than edified by even an erudite author when his "talk is of oxen," fish, flesh and fowl.

Furthermore, the *Handbook* was prepared so long ago that the popular literature of the last dozen years is unrecorded; writers who now occupy the foremost places in the public eye not being so much as named.

In view of these and other drawbacks to the extended usefulness of the manual, the publishing-house whose imprint is upon the title-page of the present work, taking the stanch foundation laid by Dr. Brewer, have caused to be constructed upon it a work that, while retaining all of the original material that can interest and aid the English-speaking student, gives also "characters and sketches found in *American* novels, poetry and drama."

It goes without saying that in the attempt to do this, it was necessary to leave out a greater bulk of entertaining matter than could be wrought in upon the original design. The imagination of the compiler, to whose reverent hands the task was entrusted, recurred continually, while it was in progress, to the magnificent hyperbole of the sacred narrator—"The which, if they should be written, every one, I suppose that even the world itself could not contain the books that should be written." Appreciation of the honor put upon her by the commission deepened into delight as the work went on—prideful delight in the richness and variety of our national literature. To do ample justice to every writer and book would have been impossible, but the leading works of every author of note have the honorable place. It is hoped that the company of "characters" introduced among *dramatis personæ* of English and foreign classics, ancient and modern, will enliven pages that are already fascinating. Many names of English authors omitted from the *Handbook* for the reason stated awhile ago, will also be found in their proper positions.

The compiler and editor of this volume would be ungrateful did she not express her sense of obligation for assistance received in the work of collecting lists of writers and books from "*The Library of American Literature*," prepared by Mr. Edmund Clarence Stedman and Miss Ellen Hutchinson.

Besides this, and a tolerable degree of personal familiarity with the leading literature of her own land, her resort has been to the public libraries in New York City—notably, to *The Astor* and *The Mercantile*. For the uniform courtesy she has received from those in charge of these institutions

she herewith makes acknowledgement in the publisher's name and in her own.

MARION HARLAND.



CHARACTER SKETCHES OF ROMANCE,
FICTION, AND THE DRAMA.

Falkland, an aristocratic gentleman, of a noble, loving nature, but the victim of false honor and morbid refinement of feeling. Under great provocation, he was goaded on to commit murder, but being tried was honorably acquitted, and another person was executed for the crime. Caleb Williams, a lad in Falkland's service, accidentally became acquainted with these secret facts, but, unable to live in the house under the suspicious eyes of Falkland, he ran away. Falkland tracked him from place to place, like a blood-hound, and at length arrested him for robbery. The true statement now came out, and Falkland died of shame and broken spirit. —W. Godwin, *Caleb Williams* (1794).

✱✱ This tale has been dramatized by G. Colman, under the title of *The Iron Chest*, in which Falkland is called "Sir Edward Mortimer," and Caleb Williams is called "Wilford."

False One (*The*), a tragedy by Beaumont and Fletcher (1619). The subject is the amours of Julius Caesar and Cleopat'ra.

Falsetto (*Signor*), a man who fawns on Fazio in prosperity, and turns his back on him when fallen into disgrace.—Dean Milman, *Fazio* (1815).

Falstaff (*Sir John*), in *The Merry Wives of Windsor*, and in the two parts of *Henry IV.*, by Shakespeare. In *Henry V.*, his death is described by Mrs. Quickly, hostess of an inn in Eastcheap. In the comedy, Sir John is represented as making love to Mrs. Page, who "fools him to the top of his bent." In the historic plays, he is represented as a soldier and a wit, the boon companion of "Mad-cap Hal" (the prince of Wales). In both cases, he is a mountain of fat, sensual, mendacious, boastful, and fond of practical jokes.

In the king's army, "Sir John" was Captain, "Peto" Lieutenant, "Pistol" ancient [ensign], and "Bardolph" Corporal.

C.R. Leslie says: “Quin’s ‘Falstaff’ must have been glorious. Since Garrick’s time there have been more than one ‘Richard,’ ‘Hamlet,’ ‘Romeo,’ ‘Macbeth,’ and ‘Lear;’ but since Quin [1693-1766] only one ‘Falstaff,’ John Henderson [1747-1786].”

Falstaff, unimitated, inimitable, Falstaff, how shall I describe thee? Thou compound of sense and vice: of sense which may be admired, but not esteemed; of vice which may be despised, but hardly detested. “Falstaff” is a character loaded with faults, and with those faults which naturally produce contempt. He is a thief and a glutton, a coward and a boaster, always ready to cheat the weak and prey upon the poor, to terrify the timorous and insult the defenceless. At once obsequious and malignant—yet the man thus corrupt, thus despicable, makes himself necessary to the prince by perpetual gaiety, and by unfailing power of exciting laughter.—Dr. Johnson.

Fanciful (*Lady*), a vain, conceited beauty, who calls herself “nice, strangely nice,” and says she was formed “to make the whole creation uneasy.” She loves Heartfree, a railer against women, and when he proposes marriage to Belinda, a rival beauty, spreads a most impudent scandal, which, however, reflects only on herself. Heartfree, who at one time was partly in love with her, says to her:

“Nature made you handsome, gave you beauty to a miracle, a shape without a fault, wit enough to make them relish ... but art has made you become the pity of our sex, and the jest of your own. There’s not a feature in your face but you have found the way to teach it some affected convulsion. Your feet, your hands, your very finger-ends, are directed never to move without some ridiculous air, and your language is a suitable trumpet to draw people’s eyes upon the raree-show” (act ii. 1).—Vanbrugh, *The Provoked Wife* (1697).

Fan-Fan, *alias Phelin O’Tug*, “a lolly-pop maker, and manufacturer of maids of honor to the court.” This merry, shy, and blundering elf, concealed in a bear-skin, makes love to Christine, the faithful attendant on the Countess Marie. Phelin O’Tug says his mother was too bashful ever to let him know her, and his father always kept in the back-ground.—E. Stirling, *The Prisoner of State* (1847).

Fang, a bullying, insolent magistrate, who would have sent Oliver Twist to prison, on suspicion of theft, if Mr. Brownlow had not interposed on the boy’s behalf.—C. Dickens, *Oliver Twist* (1837).

The original of this ill-tempered, bullying magistrate was Mr. Laing, of Hatton Garden, removed from the bench by the home secretary.—John Foster, *Life of Dickens*, iii. 4.

Fang and Snare, two sheriff's officers.—Shakespeare, *2 Henry IV* (1598).

Fanny (Robin). Country girl seduced under promise of marriage by Sergeant Troy. She dies with her child and is buried by Troy's betrothed, who learns after her marriage the tale of Fanny's wrongs.—T. Hardy, *Far from the Madding Crowd* (1874).

Fanny (Lord). So John Lord Hervey was usually called by the wits of the time, in consequence of his effeminate habits. His appearance was that of a "half-wit, half-fool, half-man, half-beau." He used rouge, drank ass's milk, and took Scotch pills (1694-1743).

Consult Lord Fanny, and confide in Curll [*publisher*]. Byron, *English Bards and Scotch Reviewers* (1809).

Fanny (Miss), younger daughter of Mr. Sterling, a rich City merchant. She was clandestinely married to Lovewell. "Gentle-looking, soft-speaking, sweet-smiling, and affable," wanting "nothing but a crook in her hand and a lamb under her arm to be a perfect picture of innocence and simplicity." Every one loved her, and as her marriage was a secret, Sir John Melvil and Lord Ogleby both proposed to her. Her marriage with Lovewell being ultimately made known, her dilemma was removed.—Colman and Garrick, *The Clandestine Marriage* (1766).

Fan'teries (3 syl.), foot-soldiers, infantry.

Five other bandes of English fanteries. G. Gascoigne, 1535-1577, *The Fruites of Warre* (1575)

Fantine. Parisian girl, deserted by her lover and left to support her child as best she can. Her heroic self-devotion is one of the most interesting episodes of *Les Misérables*, a romance by Victor Hugo.

Faquir', a religious anchorite, whose life is spent in the severest austerities and mortification.

He diverted himself, however ... especially with the Brahmins, faquirs, and other enthusiasts who had travelled from the heart of India, and halted on their way with the emir.—W. Beckford, *Vathek* (1786).

Farçeur (*The*), Angelo Beolco, the Italian farce-writer. Called *Ruzzante* in Italian, from *ruzzare*, “to play the fool” (1502-1542).

Farina'ta [DEGLI UBERTI], a noble Florentine, leader of the Ghibeline faction, and driven from his country in 1250 by the Guelfs (1 *syl.*). Some ten years later by the aid of Manfred of Naples, he beat the Guelfs, and took all the towns of Tuscany and Florence. Danté conversed with him in the city of Dis, and represents him as lying in a fiery tomb yet open, and not to be closed till the last judgment day. When the council agreed to raze Florence to the ground, Farinata opposed the measure, and saved the city. Danté refers to this:

Lo! Farinata ... his brow
Somewhat uplifted, cried ...
“In that affray [i.e. *at Montaperto, near the river Arbia*]
I stood not singly ...
But singly there I stood, when by consent
Of all, Florence had to the ground been razed,—
The one who openly forbade the deed.”

Dante, *Inferno*, x. (1300).

Like Farinata from his fiery tomb.

Longfellow, *Dante*.

Farm-boy.

“Over the hill the farm-boy goes,
His shadow lengthens along the land,
 A giant staff in a giant hand.
In the poplar tree above the spring
The katydid begins to sing;

The early dewes are falling.

* * * * *

And home to the woodland fly the crows,
While over the hill the farm-boy goes,
Cheerily calling,
‘Co’ boss! co’ boss! co’! co’! co’!’”

J.T. Trowbridge, *Evening at the Farm* (1857).

Farmer Finch, girl who works her invalid father’s farm for him and makes it pay.—Sarah Orne Jewett, *Farmer Finch*.

Farm-house (*The*). Modely and Heartwell, two gentlemen of fashion, come into the country and receive hospitality from old Farmer Freehold. Here they make love to his daughter Aura and his niece Flora. The girls, being high-principled, convert the flirtation of the two guests into love, and Heartwell marries the niece, while Modely proposes to Aura, who accepts him, provided he will wait two months and remain constant to her.—John Philip Kemble.

Farmer George, George III.; so called because he was like a farmer in dress, manners, and tastes (1738-1820).

Farmer’s Wife (*The*), a musical drama by C. Dibdin (1780). Cornflower, a benevolent, high-minded farmer, having saved Emma Belton from the flames of a house on fire, married her, and they lived together in love and peace till Sir Charles Courtly took a fancy to Mrs. Cornflower, and abducted her. She was soon tracked, and as it was evident that she was no *particeps criminis*, she was restored to her husband, and Sir Charles gave his sister to Mrs. Cornflower’s brother in marriage as a peace-offering.

Farnese Bull [*Far.nay’.ze*], a colossal group of sculpture, attributed to Apollōnius and Tauriscus of Trallês, in Asia Minor. The group represents Dircê bound by Zethus and Amphi’on to the horns of a bull, for ill-using their mother. It was restored by Bianchi, in 1546, and placed in the Farnesê palace, in Italy.

Farnese He'rcules [*Far.nay'.ze*], a name given to Glykon's copy of the famous statue by Lysippos (a Greek sculptor in the time of Alexander "the Great"). It represents Hercules leaning on his club, with one hand on his back. The Farnesê family became extinct in 1731.

Fashion (*Sir Brilliant*), a man of the world, who "dresses fashionably, lives fashionably, wins your money fashionably, loses his own fashionably, and does everything fashionably." His fashionable asservations are, "Let me perish, if ...!" "May fortune eternally frown on me, if ...!" "May I never hold four by honors, if ...!" "May the first woman I meet strike me with a supercilious eyebrow, if ...!" and so on.—A. Murphy, *The Way to Keep Him* (1760).

Fashion (*Tom*), or "Young Fashion," younger brother of Lord Foppington. As his elder brother did not behave well to him, Tom resolved to outwit him, and to this end introduced himself to Sir Tunbelly Clumsy and his daughter, Miss Hoyden, as Lord Foppington, between whom and the knight a negotiation of marriage had been carried on. Being established in the house, Tom married the heiress, and when the veritable lord appeared, he was treated as an impositor. Tom, however, explained his ruse, and as his lordship treated the knight with great contempt and quitted the house, a reconciliation was easily effected.—Sheridan, *A Trip to Scarborough* (1777).

Fashionable Lover (*The*). Lord Abberville, a young man of 23 years of age, promises marriage to Lucinda Bridgemore, the vulgar, spiteful, purse-proud daughter of a London merchant, living in Fish Street Hill. At the house of this merchant Lord Abberville sees a Miss Aubrey, a handsome, modest, lady-like girl, with whom he is greatly smitten. He first tries to corrupt her, and then promises marriage; but Miss Aubrey is already engaged to a Mr. Tyrrel. The vulgarity and ill-nature of Lucinda being quite insurmountable, "the fashionable lover" abandons her, The chief object of the drama is to root out the prejudice which Englishmen at one time entertained against the [Scotch](#), and the chief character is in reality Colin or Cawdie Macleod, a Scotch servant of Lord Abberville.—R. Cumberland (1780).

Fastolfe (*Sir John*), in *1 Henry VI*. This is not the “Sir John Falstaff” of huge proportions and facetious wit, but the Lieutenant-general of the duke of Bedford, and a knight of Garter.

Here had the conquest fully been sealed up
If Sir John Fastolfe had not played the coward:
He being in the vanward ...
Cowardly fled, not having struck one stroke.
Shakespeare, *1 Henry VI*. act i. sc. 1 (1589).

From this battell [*of Pataie, in France*] departed without anie stroke stricken, Sir John Fastolfe.... The duke of Bedford tooke from him the image of St. George and his garter.—Holinshed, ii. 601.

Fastra'da or FASTRADE, daughter of Count Rudolph and Luitgarde. She was one of the nine wives of Charlemagne.

Those same soft bells at even-tide
Rang in the ears of Charlemagne,
As seated by Fastrada's side,
At Ingelheim, in all his pride,
He heard their sound with secret pain.
Longfellow, *Golden Legend*, vi.

Fat (*The*). Alfonso II. of Portugal (1185, 1212-1223). Charles II. (*le Gros*) of France (832-882). Louis VI. (*le Gros*) of France (1078, 1108-1137).

Edward Bright of Essex weighed 44 stone (616 lbs.) at death (1720-1750). David Lambert of Leicester weighed above 52 stone (739 lbs.) at death (1770-1809).

Fata Alci'na, sister of Fata Morga'na. She carried off Astolfo on the back of a whale to her isle, but turned him into a myrtle tree when she tired of him.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

Fata Ar'gea (“*le reina della Fata*”), protectress Floridantê.

Fata Falsire´na, an enchantress in the *Adoné* of Marini (1623).

Fata della Fonti, an enchantress, from whom Mandricardo obtained the arms of Hector.—Bojardo, *Orlando Innamorato* (1495).

Fata Morga´na, sister of Arthur, and pupil of Merlin. She lived at the bottom of a lake, and dispensed her treasures to whom she willed. This fairy is introduced by Bojardo in his *Orlando Innamorato*, first as “Lady Fortune,” but subsequently as an enchantress. In Tasso her three daughters (Morganetta, Nivetta, and Carvilia) are introduced.

✱ “Fata Morgana” is the name given to a sort of mirage occasionally seen in the Straits of Messi´na.

Fata Nera and Fata Bianca, protectresses of Guido´nê and Aquilantê.—Bojardo, *Orlando Innamorato* (1495).

Fata Silvanella, an enchantress in *Orlando Innamorato*, by Bojardo (1495).

Fatal Curiosity, an epilogue in *Don Quixote* (pt. I. iv. 5, 6). The subject of this tale is the trial of a wife’s fidelity. Anselmo, a Florentine gentleman, had married Camilla, and wishing to rejoice over her incorruptible fidelity, induced his friend Lothario to put it to the test. The lady was not trial-proof, but eloped with Lothario. The end was that Anselmo died of grief, Lothario was slain in battle, and Camilla died in a convent (1605).

Fatal Curiosity, by George Lillo. Young Wilmot, supposed to have perished at sea, goes to India, and having made his fortune, returns to England. He instantly visits Charlotte, whom he finds still faithful and devotedly attached to him, and then in disguise visits his parents, with whom he deposits a casket. Agnes Wilmot, out of curiosity, opens the casket, and when she discovers that it contains jewels, she and her husband resolve to murder the owner, and secure the contents of the casket. Scarcely have they committed the fatal deed, when Charlotte enters, and tells them it is their own son whom they have killed, whereupon old Wilmot first stabs his wife and then himself. Thus was the “curiosity” of Agnes fatal to herself, her husband, and her son (1736).

Fatal Dowry (*The*), a tragedy by Philip Massinger (1632). Rowe has borrowed much of his *Fair Penitent* from this drama.

Fatal Marriage (*The*), a tragedy by Thomas Southern (1659-1746). Isabella, a nun, marries Biron, the eldest son of Count Baldwin. The count disinherits his son for this marriage, and Biron, entering the army, is sent to the siege of Candy, where he is seen to fall, and is reported dead. Isabella, reduced to the utmost poverty, after seven years of “widowhood,” prays Count Baldwin to do something for her child, but he turns her out of doors. Villeroy (2 *syl.*) proposes marriage to her, and her acceptance of him was “the fatal marriage,” for the very next day Biron returns and is set upon by ruffians in the pay of his brother Carlos, who assassinate him. Carlos accuses Villeroy of the murder, but one of the ruffians confesses, and Carlos is apprehended. As for Isabella, she stabs herself and dies.

Fat Boy (*Jo.*). Obese page, or foot-boy of Mr. Wardell in *Pickwick Papers*.—Charles Dickens.

Fates. *The three Fatal Sisters* were Clo'tho, Lachesis [*Lak'.e.sis*], and At'ropos. They dwelt in the deep abyss of Demogorgon, “with unwearied fingers drawing out the threads of life.” Clotho held the spindle or distaff; Lachesis drew out the thread; and Atropos cut it off.

Sad Clotho held the rock, the whiles the thread

By grisly Lachesis was spun with pain,
That cruel Atropos eftsoon undid,

With cursèd knife cutting the twist in twain.

Spenser, *Faëry Queen*, iv. 2. (1595).

Father—Son. It is a common observation that a father above the common rate of men has usually a son below it. Witness King John son of Henry II.; Edward II. son of Edward I.; Richard II. son of the Black Prince; Henry VI. son of Henry V.; Lord Chesterfield's son, etc. So in French history: Louis VIII. was the son of Philippe *Auguste*; Charles *the Idiot* was the son of Charles *le Sage*; Henri II. of François I. Again, in German history: Heinrich VI. was the son of Barbarossa; Albrecht I. of Rudolf; and so on, in all directions. *Heroum filii noxæ* is a Latin proverb.

My trust,
Like a good parent, did beget of him

A falsehood, in its contrary as great
As my trust was.

Shakespeare, *The Tempest*, act i. sc. 2 (1609).

Father Suckled by His own Daughter. Euphrasia, called “The Grecian Daughter,” thus preserved the life of her father Evander in prison. (SEE EUPHRASIA.)

Xantippê thus preserved the life of her father Cimonos in prison.

A Father’s Head Nursed by a Daughter after Death. Margaret Roper “clasped in her last trance her murdered father’s head.” (SEE DAUGHTER.)

Father of His Country.

CICERO, who broke up the Catiline conspiracy (B.C. 106-43).

✱✱ The Romans offered the same title to Marius after his annihilation of the Teutônês and Cimbri, but he would not accept it.

JULIUS CÆSAR, after he had quelled the Spanish insurrection (B.C. 100-44).
AUGUSTUS, *P* (B.C. 63-31 to A.D. 14).

COSMO DE MEDICI (1389-1464).

ANDREA DOREA; called so on his statue at Genoa (1468-1560).

ANDRONI´CUS PALÆOL´OGUS assumed the title (1260-1332).

GEORGE WASHINGTON, “Defender and Paternal Counsellor of the American States” (1732-1799).

Father of the People.

LOUIS XII. of France (1462, 1498-1515).

HENRI IV. of France, “The Father and Friend of the People” (1553, 1589-1610).

LOUIS XVIII. of France (1755, 1814-1824).

GABRIEL DU PINEAU, a French lawyer, (1573-1644).

CHRISTIAN III. of Denmark (1502, 1534-1559).

✱✱ For other “Fathers,” see under the specific name or vocation, as BOTANY, LITERATURE, and so on.

Fathers (*Last of the*), St. Bernard (1091-1153).

✱✱ The “Fathers of the Church” were followed by “the Schoolmen.”

Fatherless. Merlin never had a father; his mother was a nun, the daughter of the king of Dimetia.

Fathom (*Ferdinand Count*), a villain who robs his benefactors, pillages any one, and finally dies in misery and despair.—T. Smollett, *The Adventures of Ferdinand Count Fathom* (1754).

(The gang being absent, an old beldame conveys the count to a rude apartment to sleep in. Here he found the dead body of a man lately stabbed and concealed in some straw; and the account of his sensations during the night, the horrid device by which he saved his life (by lifting the corpse into his own bed), and his escape, guided by the hag, is terrifically tragic).

Fatima, daughter of Mahomet, and one of the four perfect women. The other three are Khadijah, the prophet's first wife; Mary, daughter of Imrân; and Asia, wife of that Pharaoh who was drowned in the Red Sea.

Fat'ima, a holy woman of China, who lived a hermit's life. There was "no one affected with headache whom she did not cure by simply laying her hands on them." An African magician induced this devotee to lend him her clothes and stick, and to make him the fac-simile of herself. He then murdered her, and got introduced into the palace of Aladdin. Aladdin, being informed of the trick, pretended to have a bad headache, and when the false Fatima approached, under the pretence of curing it, he plunged a dagger into the heart of the magician and killed him.—*Arabian Nights* ("Aladdin or the Wonderful Lamp").

Fat'ima, the mother of Prince Camaral'zaman. Her husband was Schah 'zaman, Sultan of the "Isle of the Children of Khal'edan, some twenty days' sail from the coast of Persia, in the open sea."—*Arabian Nights* ("Camaralzaman and Badoura").

Fat'ima, the last of Bluebeard's wives. She was saved from death by the timely arrival of her brothers with a party of friends.—C. Perrault, *Contes de Fées* (1697).

Fat'imite (3 syl.). *The Third Fatimite*, the Caliph Hakem B'amr-ellah, who professed to be incarnate deity, and the last prophet who had

communication between God and man. He was the founder of the Druses (*q.v.*).

What say you does this wizard style himself—

Hakeem Biamrallah, the Third Fatimite?

Robt. Browning, *The Return of the Druses*, v.

Fatme. Beautiful sultana, who, looking down from her lattice into the courtyard wept to see a lamb slaughtered, yet turned from the window to ask in eager hope if the poison administered to her rival had produced the desired effect.—*Heine*.

Faulconbridge (*Philip*), called “the Bastard,” natural son of King Richard I. and Lady Robert Faulconbridge. An admirable admixture of greatness and levity, daring and recklessness. He was generous and open-hearted, but hated foreigners like a true-born islander.—Shakespeare, *King John* (1596).

Faulkland, the over-anxious lover of Julia [*Melville*], always fretting and tormenting himself about her whims, spirit, health, life. Every feature in the sky, every shift of the wind was a source of anxiety to him. If she was gay, he fretted that she should care so little for his absence; if she was low-spirited, he feared she was going to die; if she danced with another, he was jealous; if she didn’t, she was out of sorts.—Sheridan, *The Rivals* (1775).

Faultless Painter (*The*), Andrea del Sarto (1488-1630).—R. Browning, *Andrea del Sarto*.

Fauntleroy (*Little Lord*). The story of Cedric Errol, heir to his grandfather, Lord Fauntleroy, by Frances Hodgson Burnett, has been dramatized, Elsie Leslie, a child of rare promise, taking the part of Cedric, and Kathryn Kidder that of his mother. (See *ERROL*).

Faun. Tennyson uses this sylvan deity of the classics as the symbol of a drunkard.

Arise and fly

The reeling Faun, the sensual feast.

In Memoriam, cxviii

Faust, a famous magician of the sixteenth century, a native of Suabia. A rich uncle having left him a fortune, Faust ran to every excess, and when his fortune was exhausted, made a pact with the devil (who assumed the name of Mephistoph'elês, and the appearance of a little grey monk) that if he might indulge his propensities freely for twenty-four years, he would at the end of that period consign to the devil both body and soul. The compact terminated in 1550, when Faust disappeared. His sweetheart was Margheri'ta [*Margaret*], whom he seduced, and his faithful servant was Wagner.

Goethê has a noble tragedy entitled *Faust* (1798); Gounod an opera called *Faust e Margherita* (1859) (See FAUSTUS.)

Faustus (*Dr.*), the same as Faust; but Marlowe, in his admirable tragedy, makes the doctor sell himself to Lucifer and Mephistophilis.

Favor (*Anna*). Young Anna Favor, married to Ezra Dalton, conceives the insane idea that her baby is a changeling, and asks her husband to rake open the coals that she may lay it upon them, and the witch shall have her own.

“She’ll come when she hears it crying,
In the shape of an owl or bat,
And she’ll bring us our darling Anna
In place of her screeching brat.”

The delusion is removed and her senses restored in answer to the prayer of her husband.

“Now, mount and ride, my goodman,
As thou lovest thy own soul!
Woe’s me if my wicked fancies
Be the death of Goodwife Cole!”

J.G. Whittier, *The Changeling*.

W. Bayle Bernard, of Boston, Mass., has a tragedy on the same subject.

Favori'ta (*La*), Leonora de Guzman, “favorite” of Alfonzo XI. of Castile. Ferdinando fell in love with her; and the king, to save himself from excommunication, sanctioned the marriage. But when Ferdinando learned that Leonora was the king's mistress, he rejected the alliance with indignation, and became a monk. Leonora also became a novice in the same monastery, saw Ferdinando, obtained his forgiveness, and died.—Donizetti, *La Favorita* (an opera, 1842).

Faw (*Tibbie*), the ostler's wife, in Wandering Willie's tale.—Sir W. Scott, *Redgauntlet* (time, George III.).

Faw'nia, the lady beloved by Dorastus.—R. Greene, *Pandosto, The Triumph of Time* (1588).

✱✱ Shakespeare founded his *Winter's Tale* on Greene's romance.

Fazio, a Florentine, who first tried to make a fortune by alchemy, but being present when Bartoldo died, he buried the body secretly, and stole the miser's money-bags. Being now rich he passed his time with the Marchioness Aldabella in licentious pleasure, and his wife Bianca, out of jealousy, accused him to the duke of being privy to Bartoldo's death. For this offence Fazio was condemned to die; and Bianca, having tried in vain to save him, went mad with grief, and died of a broken heart.—Dean Milman, *Fazio* (1815).

Fea (*Euphane*), the old house-keeper of the old udaller at Burgh-Westra. (A “udaller” is one who holds land by allodial tenure.)—Sir W. Scott, *The Pirate* (time, William III.).

Fear Fortress, near Saragossa. An allegorical bogie fort, conjured up by fear, which vanishes as it is courageously approached and boldly besieged.

If a child disappeared, or any cattle were carried off, the frightened peasants said: “The Lord of Fear Fortress has taken them.” If a fire broke out anywhere, it was the Lord of Fear Fortress who must have lit it. The origin of all accidents, mishaps, and disasters, was traced to the mysterious owner of this invisible castle.—L'Epine, *Croquemitaine*, iii. 1.

Fearless (*The*), Jean duc de Bourgoigne, called *Sans Peur* (1371-1419).

Featherhead (*John*), Esq., an opponent of Sir Thomas Kittlecourt, M.P.—Sir W. Scott, *Guy Mannering* (time, George II.).

Fedalina. Daughter of the gypsy chief and heroine of *The Spanish Gypsy*, by George Eliot.

Fee and **Fairy**. Fee is the more general term, including the latter. *The Arabian Nights* are not all fairy tales, but they are all fee tales or *contes des fées*. So again, the Ossianic tales, Campbell's *Tales of the West Highlands*, the mythological tales of the Basques, Irish, Scandinavians, Germans, French, etc., may all be ranged under fee tales.

Feeble (*Francis*), a woman's tailor, and one of the recruits of Sir John Falstaff. Although a thin, starveling yard-wand of a man, he expresses great willingness to be drawn. Sir John compliments him as "courageous Feeble," and says to him, "Thou wilt be as valiant as the wrathful dove, or most magnanimous mouse.... most forcible Feeble."—Shakespeare, *2 Henry IV.* act iii. sc. 2 (1598).

Feeder (*Mr.*), B.A., usher in the school of Dr. Blimber of Brighton. He was "a kind of human barrel-organ, which played only one tune." He was in the habit of shaving his head to keep it cool. Mr. Feeder married Miss Blimber, the doctor's daughter, and succeeded to the school.—C. Dickens, *Dombey and Son* (1846).

Feenix, nephew of the Hon. Mrs. Skewton (mother of Edith, Mr. Dombey's second wife), Feenix was a very old gentleman, patched up to look as much like a young fop as possible.

Cousin Feenix was a man about town forty years ago; but he is still so juvenile in figure and manner that strangers are amazed when they discover latent wrinkles in his lordship's face, and crow's feet in his eyes. But cousin Feenix getting up at half-past seven, is quite another thing from cousin Feenix got up.—C. Dickens, *Dombey and Son*, xxxi. (1846).

Feignwell (*Colonel*) the suitor of Anne Lovely, an heiress. Anne Lovely had to obtain the consent of her four guardians before she could marry. One was an old beau, another a virtuoso, a third a broker on 'Change, and the fourth a canting quaker. The colonel made himself agreeable to all, and carried off his prize.—Mrs. Centlivre, *A Bold Stroke for a Wife* (1717).

Feinai'gle (*Gregory de*), a German mnemonist (1765-1820). He obtained some success by his aids to memory, but in Paris he was an object of ridicule.

Her memory was a mine ... For her Feinaigle's was a useless art Byron, *Don Juan*, i. 11 (1819).

Felice, wife of Sir Guy Warwick, said to have “the same high forehead as Venus.”

Felic'ian (*Father*), a catholic priest and schoolmaster of Grand Pré, in Acadia (now called *Nova Scotia*). He accompanied Evangeline in part of her wanderings to find Gabriel, her affianced husband.—Longfellow, *Evangeline* (1849).

Felicians (*The*), the happy nation. The Felicians live under a free sovereignty, where the laws are absolute. Felicia is the French “Utopia.”—Mercier de la Rivière, *L'Heureuse Nation* (1767).

Feliciano de Sylva, Don Quixote's favorite author. The two following extracts were, in his opinion, unsurpassed and unsurpassable:—

The reason, most adored one, of your unreasonable unreasonableness hath so unreasonably unseated my reason, that I have no reasonable reason for reasoning against such unreasonableness.

The bright heaven of your divinity that lifts you to the stars, most celestial of women, renders you deserving of every desert which your charms so deservedly deserve.—Cervantes, *Don Quixote*, I. i. 8 (1605).

Félicie, happy French girl, the daughter of Jean and Gabrielle Waldo. Her mother gives her poison by mistake, from the effects of which she is

relieved by John of Lugio, summoned from his home many leagues away, "IN HIS NAME."—Edward Everett Hale, *In His Name* (1887).

Felix, a monk who listened to the singing of a milk-white bird for a hundred years; which length of time seemed to him "but a single hour," so enchanted was he with the song.—Longfellow, *The Golden Legend*. (See also *Hildesheim*.)

Felix (Don), son of Don Lopez. He was a Portuguese nobleman, in love with Violante; but Violante's father, Don Pedro, intended to make her a nun. Donna Isabella, having fled from home to avoid a marriage disagreeable to her, took refuge with Violante; and when Colonel Briton called at the house to see Donna Isabella, her brother Don Felix was jealous, believing that Violante was the object of his visits. Violante kept "her friend's secret," even at the risk of losing her lover; but ultimately the mystery was cleared up, and a double marriage took place.—Mrs. Centlivre, *The Wonder* (1714).

Felix Holt (See Holt).

Felix (M. Minucius), a Roman lawyer, who flourished A.D. 230; he wrote a dialogue entitled *Octavius*, which occupies a conspicuous place among the early Apologies of Christianity.

Like Menucius Felix, she believed that evil demons hid themselves in the marbles [*statues*].—Ouida, *Ariadnê*, i. 9.

Felix (St.), of Burgundy, who converted Sigbert (Sigebert or Sabert) king of the East Saxons, (A.D. 604).—Ethelwerd, *Chronicles*, v.

So Burgundy to us three men most reverend bare ...
Of which way Felix first, who in th' East Saxon reign
Converted to the faith King Sigbert. Him again
Ensueth Anselm ... and Hugh ... [*bishop of Lincoln*].

Drayton *Polyolbion*, xxiv. (1622).

Fe'lixmar'te (4 *syl.*) of Hyrcania, son of Flo'risan and Martedi'na, the hero of a Spanish romance of chivalry. The curate in *Don Quixote*

condemned this work to the flames.—Melchior de Orteza, *Caballera de Ubēda* (1566).

Felix (*Varian*). The Adonis of his circle, who falls in love with a beautiful woman, already the wife of another man. He flies from temptation and does not return until she is the other man's widow; then woos and weds her.—Miriam Coles Harris, *A Perfect Adonis* (1875).

Fell (*Dr.*). Tom Brown, being in disgrace, was sent by Dr. Fell, dean of Christ Church (1625-1686), to translate the thirty-third epigram of Martial.

Non amo te, Zabidi, nec possum dicere quare;
Hoc tantum possum dicere, non amo te.

Which he rendered thus:

I do not like thee, Dr. Fell—
The reason why I cannot tell;
But this I know, and know full well,
I do not like thee, Dr. Fell.

Feltham (*Black*), a highwayman with Captain Colepepper or Peppercull (the Alsatian bully).—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Femmes Savantes (*Les*), women who go in for women's rights, science, and philosophy, to the neglect of domestic duties and wifely amenities. The "blue-stockings" are (1) Philaminte (3 *syl.*) the mother of Henriette, who discharges one of her servants because she speaks ungrammatically; (2) Armande (2 *syl.*) sister of Henriette, who advocates platonic love and science; and (3) Bélise, sister of Philaminte, who sides with her in all things, but imagines that every one is in love with her. Henriette, who has no sympathy with these "lofty flights," is in love with Clitandre, but Philaminte wants her to marry Trissotin, a *bel esprit*. However, the father loses his property through the "savant" proclivities of his wife, Trissotin retires, and Clitandre marries Henriette, the "perfect" or thorough woman.—Moliere, *Les Femmes Savantes* (1672).

Fenella, *alias* Zarah (daughter of Edward Christian), a pretended deaf and dumb fairy-like attendant on the countess of Derby. The character seems to have been suggested by that of Mignon, the Italian girl in Goethê's *Wilhelm Meister's Apprenticeship*.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Let be *tableaux vivants*, and I will appear as
“Fenella.”

Percy Fitzgerald, *Parvenu Family*, iii. 224.

Fenella, a deaf and dumb girl, sister of Masaniello the fisherman. She was seduced by Alfonso, son of the Duke of Arcos; and Masaniello resolved to kill him. He accordingly headed an insurrection, and met with such great success that the mob made him chief magistrate of Portici, but afterwards shot him. Fenella, on hearing of her brother's death, threw herself into the crater of Vesuvius.—Auber, *Masaniello* (an opera, 1831).

Fenris, the demon wolf of Niflheim. When he gapes one jaw touches the earth and the other heaven. This monster will swallow up Odin at the day of doom. (Often but incorrectly written FENRIR.)—*Scandinavian Mythology*.

Fenton, clever fellow who makes caricatures while Browning is read, and when called upon for the substance of his notes by the president of the Club, rises with perfect coolness and pronounces opinion upon the poem.—Arlo Bates, *The Philistines* (1889).

Fenton, the lover of Anne Page, daughter of Mr. and Mrs. Page, gentlefolks living at Windsor. Fenton is of good birth, and seeks to marry a fortune to “heal his poverty.” In “sweet Anne Page” he soon discovers that which makes him love her for herself more than for her money.—Shakespeare, *Merry Wives of Windsor*, act iii, sc. 4 (1601).

Ferad-Artho, son of Cairbre and only surviving descendant of the line of Conar (the first king of Ireland.) On the death of Cathmor (brother of the rebel Cairbar) in battle, Ferad-Artho was placed by Fingal on the throne as “king of Ireland.” The race was thus: (1) Conar (a Caledonian); (2) Cormac

I., his son; (3) Cairbre, his son; (4) Artho, his son; (5) Cormac II., his son, (a minor); (6) Ferad-Artho, his cousin.—Ossian, *Temora*, vii.

Fer'amorz, the young Cashmerian poet who relates poetical tales to Lalla Rookh on her journey from Delhi to Lesser Bucharïa. Lalla is going to be married to the young sultan, but falls in love with the poet. On the wedding morn she is led to her bridegroom, and finds with unspeakable joy that the poet is the sultan himself.—T. Moore, *Lalla Rookh* (1817).

Ferda, son of Damman, chief of a hundred hills in Albion. Ferda was the friend of Cuthullin, general of the Irish forces in the time of king Cormac I. Deuga'la (spouse of Cairbar) loved the youth, and told her husband if he would not divide the herd she would no longer live with him. Cuthullin, being appointed to make the division, enraged the lady by assigning a snow-white bull to the husband, whereupon Duegala induced her lover to challenge Cuthullin to mortal combat. Most unwillingly the two friends fought, and Ferda fell. "The sunbeam of battle fell—the first of Cuthullin's friends. Unhappy [*unlucky*] is the hand of Cuthullin since the hero fell."—Ossian, *Fingal*, ii.

Ferdinand, king of Navarre. He agreed with three young lords to spend three years in severe study, during which time no woman was to approach his court; but no sooner was the agreement made than he fell in love with the princess of France. In consequence of the death of her father, the lady deferred the marriage for twelve months and a day.

... the sole inheritor
Of all perfections that a man may owe [*own*]
Matchless Navarre.

Shakespeare, *Love's Labor's Lost* (1594).

Fer'dinand, son of Alonso, king of Naples. He falls in love with Miranda, daughter of Prospero, the exiled duke of Milan.—Shakespeare, *The Tempest* (1609).

Haply so
Miranda's hope had pictured Ferdinand
Long ere the gaunt wave tossed him on the shore.
Lowell.

Ferdinand, a fiery young Spaniard, in love with Leonora.—Jephson, *Two Strings to your Bow* (1792).

Ferdinand (Don), the son of Don Jerome of Seville, in love with Clara d'Almanza, daughter of Don Guzman.—Sheridan, *The Duenna* (1773).

Ferdinan'do, a brave soldier who having won the battle of Tari'fa, in 1340, was created Count of Zamo'ra and Marquis of Montreal. The king, Alfonso XI., knowing his love for Leonora de Guzman, gave him the bride in marriage; but no sooner was this done than Ferdinando discovered that she was the king's mistress, so he at once repudiated her, restored his ranks and honors to the king, and retired to the monastery of St. James de Compostella. Leonora entered the same monastery as a novice, obtained the pardon of Ferdinando, and died.—Donizetti, *La Favori'ta* (1842).

Fergus (Derrick). Engineer in the coalpits of Lancashire. "A young son of Anak, brains and muscle evenly balanced and fully developed." Is interested in Joan Lowrie and at last wins her to a promise "to work an' strive to make herself worthy of the man she loves."—Frances Hodgson Burnett, *That Lass of Lowrie's* (1877).

Fergus, fourth son of Fingal, and the only one that had issue at the death of his father. Ossian, the eldest brother, had a son named Oscar, but Oscar was slain at a feast by Cairbar “Lord of Atha;” and of the other two brothers, Fillan was slain before he had married, and Ryno, though married, died without issue.

According to tradition, Fergus (son of Fingal) was the father of Congal; Congal of Arcath; and Arcath of Fergus II., with whom begins the real history of the Scots.—Ossian.

Fergus, son of Rossa, a brave hero in the army of Cuthullin, general of the Irish tribes.

Fergus first in our joy at the feast; son of Rossa; arm of death.—Ossian, *Fingal*, i.

Fern (*Fanny*) the pseudonym of Sarah Payson Willis, sister of N.P. Willis. She married James Parton, the author. (1811-1872).

Fern (*Will*), a poor fellow who, being found asleep in a shed, is brought before Alderman Cute. He says emphatically “he must be put down.” The poor fellow takes charge of his brother’s child, and is both honest and kind, but, alas! he dared to fall asleep in a shed, an offence which must be “put down.”—C. Dickens, *The Chimes*, third quarter (1844).

Fernan Calbal’lero, the pseudonym of Cecilia Böhl de Faber, a Spanish novelist (1797-1877).

Fernando, son of John of Procida, and husband of Isoline (3 *syl.*), daughter of the French governor of Messina. The butchery of the Sicilian Vespers occurred the night after their espousals. Fernando was among the slain, and Isoline died of a broken heart.—S. Knowles, *John of Procida* (1840).

Fernando (*Don*), youngest son of the Duke Ricardo. Gay, handsome, generous, and polite; but faithless to his friend Cardenio, for, contrary to the lady’s inclination, and in violation of every principle of honor, he prevailed on Lucinda’s father to break off the betrothal between his daughter and Cardenio, and to bestow the lady on himself. On the wedding day Lucinda

was in a swoon, and a letter informed the bridegroom that she was married already to Cardenio; she then left the house privately, and retired to a convent. Don Fernando, having entered the convent, carries her off, but stopping at an inn, found there Dorothea his wife, with Cardenio the husband of Lucinda, and the two parties paired off with their respective spouses.—Cervantes, *Don Quixote*, I. iv. (1605).

Fernan'do, a Venetian captain, servant to Annophel (daughter of the governor of Candy).—Beaumont and Fletcher, *The Laws of Candy* (1647).

Fernan'do [FLORESTAN], a State prisoner of Seville, married to Leonora, who (in boy's attire and under the name of Fidēlio) became the servant of Rocco the jailer. Pizarro, governor of the jail, conceived a hatred to the State prisoner, and resolved to murder him, so Rocco and Leonora were sent to dig his grave. The arrival of the minister of State put an end to the infamous design, and Fernando was set at liberty.—Beethoven, *Fidelio* (1791).

Ferney (*The Patriarch of*), Voltaire; so called because he lived in retirement at Ferney, near Geneva (1694-1778).

Ferquhard Day, the absentee from the Clan Chattan at the combat.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Fer'racute, a giant who had the strength of forty men, and was thirty-six feet high. He was slain by Orlando, who wounded him in the navel, his only vulnerable part.—Turpin, *Chronicle of Charlemagne*.

* * Ferracute is the prototype of Pulci's "Morgante," in his serio-comic poem entitled *Morgante Maggiore* (1494).

Fer'ragus, the Portuguese giant, who took Bellisant under his care after her divorce from Alexander, emperor of Constantinople.—*Valentine and Orson* (fifteenth century).

My sire's tall form might grace the part
Of Ferragus or Ascapart.

Sir W. Scott.

Fer'ramond (*Sir*), a knight, whose lady-love was Lucida.

Ferrand de Vaudemont (*Count*), duc de Lorraine, son of René, king of Provence. He first appears disguised as Laurence Neipperg.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Ferrardo [GONZAGA], reigning duke of Mantua in the absence of his cousin Leonardo. He was a villain, and tried to prove Mariana (the bride of Leonardo) guilty of adultery. His scheme was this: He made Julian St. Pierre drunk with drugged wine, and in his sleep conveyed him to the duke's bed, throwing his scarf under the bed of the duchess, which was in an adjoining chamber. He then revealed these proofs of guilt to his cousin Leonardo, but Leonardo refused to believe in his wife's guilt, and Julian St. Pierre exposed the whole scheme of villainy, amply vindicating the innocence of Mariana, who turned out to be Julian's sister.—S. Knowles, *The Wife* (1833).

Ferrau, a Saracen, son of Landfu'sa. Having dropped his helmet in a river, he vowed never to wear another till he won that worn by Orlando. Orlando slew him by a wound in the navel, his only vulnerable part.—Ariosto, *Orlando Furioso* (1516).

Ferraugh (*Sir*), introduced in bk. iii. 8, but without a name, as carrying off the false Florimel from Braggadoccio. In bk. iv. 2, the name is given. He is there overthrown by Sir Blandamour, who takes away with him the false Florimel, the lady of snow and wax.—Spenser, *Faëry Queen* (1590, 1596).

Ferret, an avaricious, mean-spirited slanderer, who blasts by innuendoes, and blights by hints and cautions. He hates young Heartall, and misinterprets all his generous acts, attributing his benevolence to hush-money. The rascal is at last found out and foiled.—Cherry, *The Soldier's Daughter* (1804).

Ferrex, eldest son of Gorboduc, a legendary king of Britain. Being driven by his brother Porrex from the kingdom, he returned with a large army, but was defeated and slain by Porrex.—*Gorboduc*, a tragedy by Thom. Norton and Thom. Sackville (1561).

Ferris (*Henry*). Artist and American consul at Venice. In love with Florida Vervain, but believes her infatuated by an Italian priest who longs to leave his vocation. He learns the truth at the priest's death-bed. Finds Florida in New York, explains, receives absolution and is married.—W.D. Howells, *A Foregone Conclusion* (1874).

Ferrol. Northern man of letters who makes “a study” of Louisiana and Louisiana's father. The honest planter surveys him with curiosity as “‘a littery man. I had an idee that thar was only one on ye now an' ag'in—jest now an' ag'in.’ Ferrol did not smile at all. His manner was perfect—so full of interest that Mr. Rogers quite warmed and expanded under it.”—Frances Hodgson Burnett, *Louisiana* (1880).

Fetnab (“*a tormentor of hearts*”), the favorite of the Caliph Haroun-al-Raschid. While the caliph was absent in his wars, Zobeidê (3 *syl.*), the caliph's wife, out of jealousy, ordered Fetnab to be buried alive. Ganem happened accidentally to see the interment, rescued her, and took her home to his own private lodgings in Bagdad. The caliph, on his return, mourned for Fetnab; but receiving from her a letter of explanation, he became jealous of Ganem, and ordered him to be put to death. Ganem, however, contrived to escape. When the fit of jealousy was over, the caliph heard the facts plainly stated, whereupon he released Fetnab, and gave her in marriage to Ganem, and appointed the young man to a very lucrative post about the court.—*Arabian Nights*, (“Ganem, the slave of Love”).

Fe'zon, daughter of Savary, duke of Aquitaine. The Green Knight, who was a pagan, demanded her in marriage, but Orson (brother of Valentine), called “The Wild Man of the Forest,” overthrew the pagan and married Fezon.—*Valentine and Orson* (fifteenth century).

Fiammetta, a lady beloved by Boccaccio, supposed to be Maria, daughter of Robert, king of Naples. (Italian, *fiammetta*, a little flame).

Fib, an attendant on Queen Mab.—Drayton, *Nymphidia*.

Fiction. *Father of Modern Prose Fiction*, Daniel Defoe (1663-1731).

Fiddler (*Oliver's*). Sir Roger l'Estrange was so called, because at one time he was playing a fiddle or viole in the house of John Hingston, where Cromwell was one of the guests (1616-1704).

Fiddler Joss, Mr. Joseph Poole, a reformed drunkard, who subsequently turned preacher in London, but retained his former sobriquet.

Fide'le (3 *syl.*), the name assumed by Imogen, when, attired in boy's clothes, she started for Milford Haven to meet her husband Posthūmus.—Shakespeare, *Cymbeline* (1605).

✱ Collins has a beautiful elegy on "Fidele."

Fidelia, "the foundling." She is in reality Harriet, the daughter of Sir Charles Raymond, but her mother dying in childbirth, she was committed to the charge of a governante. The governante sold the child, at the age of 12, to one Villiard, and then wrote to Sir Charles to say that she was dead. One night, Charles Belmont, passing by, heard cries of distress, and going to the rescue took the girl home as a companion to his sister. He fell in love with her: the governante, on her death-bed, told the story of her birth; and Charles married the foundling.—Ed. Moore, *The Foundling* (1748).

Fide'lio, Leono'ra, wife of Fernando Florestan. She assumed the name of Fidelio, and dressed in male attire when her husband was a state prisoner, that she might enter the service of Rocco the jailer, and hold intercourse with her husband.—Beethoven, *Fidelio* (1791).

Fides (2 *syl.*), mother of John of Leyden. Believing that the prophet-ruler of Westphalia had caused her son's death, she went to Munster to curse him. Seeing the ruler pass, she recognized in him her own son; but the son pretended not to know his mother, and Fidês, to save him annoyance, professed to have made a mistake. She was put into a dungeon, where John visited her, and when he set fire to his palace, Fidês rushed into the flames, and both perished together.—Meyerbeer, *Le Prophete* (1849).

Fidessa, the companion of Sansfoy; but when the Red Cross Knight slew that "faithless Saracen," Fidessa told him she was the only daughter of an emperor of Italy; that she was betrothed to a rich and wise king; and that her

betrothed being slain, she had set forth to find the body, in order that she might decently inter it. She said that in her wanderings Sansfoy had met her and compelled her to be his companion: but she thanked the knight for having come to her rescue. The Red Cross Knight, wholly deluded by this plausible tale, assured Fidessa of his sympathy and protection: but she turned out to be Duessa, the daughter of Falsehood and Shame. The sequel must be sought under the word DUESSA.—Spenser, *Faëry Queen*, i. 2 (1590).

Fido, Faith personified, the foster-son of Acöë (“hearing,” *Rom.* x. 17); his foster-sister is Meditation. Fully described in canto ix. of *The Purple Island* (1633), by Phineas Fletcher. (Latin, *fidês*, “faith.”)

Field of the Forty Footsteps, at the back of the British Museum, once called Southampton Fields. The tradition is that two brothers, in the Monmouth rebellion, took different sides, and engaged each other in fight. Both were killed, and forty impressions of their feet were traceable in the field for years afterwards.

✱ The Misses Porter wrote a novel called *The Field of the Forty Footsteps*, and the Messrs. Mayhew took the same subject for a melodrama.

Fielding (*Mrs.*), a little querulous old lady with a peevish face, who, in consequence of having once been better off, or of laboring under the impression that she might have been, if something in the indigo trade had happened differently, was very genteel and patronizing indeed. When she dressed for a party, she wore gloves, and a cap of state “almost as tall, and quite as stiff as a mitre.”

May Fielding, her daughter, very pretty and innocent. She was engaged to Edward Plummer, but heard that he had died in South America, and consented to marry Tackleton the toy merchant. A few days before the day fixed for the wedding, Edward Plummer returned, and they were married. Tackleton gave them as a present the cake he had ordered for his own wedding feast.—C. Dickens, *The Cricket on the Hearth* (1845).

Fielding of the Drama, George Farquhar, author of *The Beaux' Stratagem*, etc. (1678-1707).

Fielding's Proverbs. These were in reality compiled by W. Henry Ireland, the Shakespeare impostor, who published *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, 1796, folio, £4 4s. The whole was a barefaced forgery.

Fierabras (*Sir*) [*Fe.ā'.ra.brah*], a Saracen of Spain, who made himself master of Rome, and carried away the crown of thorns and the balsam with which the Lord had been embalmed. His chief exploit was to slay the giant who guarded the bridge of Mantible, which had thirty arches, all of black marble. Bal'and of Spain assumed the name of Sir Fierabras.

Balsam of Fierabras, the balsam used in embalming the body of Christ, stolen by Sir Fierabras. It possessed such virtues that one single drop, taken internally, sufficed to heal the most malignant wound.

Fierabras of Alexandria, the greatest giant that ever walked the earth. He possessed all Babylon, even to the Red Sea, was seigneur of Russia, lord of Cologne, master of Jerusalem, and of the Holy Sepulchre. This huge giant ended his days in the odor of sanctity, "meek as a lamb, and humble as he was meek."

Fierce (*The*), Alexander I. of Scotland, so called from the impetuosity of his temper (*, 1107-1124).

Fiesco, the chief character of Schiller's tragedy so called. The poet makes Fiesco to be killed by the hand of Verri'na the republican; but history says his death was the result of a stumble from a plank (1783).

Fig'aro, a barber of extraordinary cunning, dexterity, and intrigue.—Beaumarchais, *Barbier de Séville* (1775).

Fig'aro, a valet, who outwits every one by his dexterity and cunning.—Beaumarchais, *Mariage de Figaro* (1784).

* Several operas have been founded on these two comedies: *e.g.* Mozart's *Nozze di Figaro* (1786); Paisiello's *Il Barbiere di Siviglia* (1810); Rossini's *Il Barbiere di Siviglia* (1816).

Fig'aro, the sweetheart of Susan (favorite waiting-woman of the Countess Almaviva). Figaro is never so happy as when he has two or three plots in hand.—T. Holcroft, *The Follies of a Day* (1745-1809).

Fighting Prelate (*The*), Henry Spencer, bishop of Norwich. He opposed the rebels under Wat Tyler with the temporal sword, absolved them, and then sent them to the gibbet. In 1383 he went to assist the burghers of Ghent in their contest with the count of Flanders.

The bishop of Norwich, the famous “Fighting Prelate,” had led an army into Flanders.—Lord Campbell.

Filch, a lad brought up as a pick-pocket. Mrs. Peachum says, “He hath as fine a hand at picking a pocket as a woman, and is as nimble-fingered as a juggler. If an unlucky session does not cut the rope of thy life, I pronounce, boy, thou wilt be a great man in history” (act i. 1).—Gay, *The Beggar's Opera* (1727).

Fi'ler, a lean, churlish man, who takes poor Toby Veck's tripe, and delivers him a homily on the sinfulness of luxury and self-indulgence.—C. Dickens, *The Chimes* (1844).

Filia Doloro'sa, the Duchess d'Angoulême, daughter of Louis XVI. Also called “The Modern Antig'onê” (1778-1851).

Fillan, son of Fingal and Clatho, the most highly finished character in the poem of *Tem'ora*. Fillan was younger than his nephew Oscar, and does not appear on the scene until after Oscar's death. He is rash and fiery, eager for military glory, and brave as a lion. When Fingal appointed Gaul to command for the day, Fillan had hoped his father's choice might have fallen to his own lot. “On his spear stood the son of Clatho ... thrice he raised his eyes to Fingal; his voice thrice failed him as he spoke ... He strode away; bent over a distant stream ... the tear hung in his eye. He struck at times the thistle's head with his inverted spear.” Yet showed he no jealousy, for when Gaul was in danger, he risked his own life to save him. Next day was Fillan's turn to lead, and his deeds were unrivalled in dash and brilliancy. He slew Foldath, the general of the opposing army, but when Cathmor,

“Lord of Atha,” the commander-in-chief, came against him, Fillan fell. His modesty was then as prominent as his bravery. “Lay me,” he said to Ossian, “in that hollow rock. Raise no stone above me ... I am fallen in the first of my fields, fallen without renown.” Every incident of Fillan’s life is beautiful in the extreme.—Ossian, *Temora*, v.

Filippo (*Don*). In love with Camilla, heroine of *Signor Monaldini’s Niece*. His wife is insane, and he suffers himself to become enamored of this young girl, who repels him with holy, heroic words. His conscience comes to his aid when she appeals to him. While he hesitates to speak the words of parting, she springs into a pool beside them, and is to all appearance drowned. While she lies unconscious, a telegram is brought, saying that his wife is dead. Camilla revives, after a long period of insensibility, and all is well.—Mary Agnes Tincker, *Signor Monaldini’s Niece*, (1879).

Fillpot (*Toby*), a thirsty old soul, who “among jolly toppers bore off the bell.” It chanced as in dog-days he sat boosing in his arbor, that he died “full as big as a Dorchester butt.” His body turned to clay, and out of the clay a brown jug was made, sacred to friendship, mirth, and mild ale.

His body, when long in the ground it had lain,
And time into clay had resolved it again,
A potter found out in its covert so snug,
And with part of fat Toby he formed this brown jug,
Now sacred to friendship, to mirth, and mild ale.
So here’s to my lovely sweet Nan of the vale.

Rev. Francis Fawkes (1721-1777).

✱ The two best drinking songs in the language were both by clergymen. The other is, *I Cannot Eat but Little Meat*, by John Still, bishop of Bath and Wells (1534-1607).

Filome’na (*Santa*). At Pisa the church of San Francisco contains a chapel lately dedicated to Santa Filomena. Over the altar is a picture by Sabatelli, which represents Filomena as a nymph-like figure floating down from

heaven, attended by two angels bearing the lily, the palm, and a javelin. In the fore-ground are the sick and maimed, healed by her intercession.

Nor ever shall be wanting here
The palm, the lily, and the spear:
 The symbols that of yore
 St. Filomena bore
 Longfellow, *St. Filomena*.

✱ Longfellow calls Florence Nightingale “St. Filomena” (born at Florence, 1820).

Finality John, Lord John Russell (afterwards “Earl Russell”), who maintained that the Reform Bill of 1832 was a *finality* (1792-1878).

Finch (*Margaret*), queen of the gypsies, who died aged 109, a.d. 1740. She was born at Sutton, in Kent, and was buried at Beckenham, in the same county.

Finch (Lucilla). Blind girl whose sight is restored for a little while. The man she has loved while blind has received injuries that make him repulsive to the eye. His crafty brother contrives that the girl shall mistake him for her betrothed. A series of complications has a climax in the return of Miss Finch’s blindness, after which matters resume the former course and she marries the right man.—Wilkie Collins, *Poor Miss Finch*.

Fine-ear, one of the seven attendants of Fortunio. He could hear the grass grow, and even the wool on the sheep’s back.—Comtesse D’Aunoy, *Fairy Tales* (“Fortunio,” 1682).

✱ In Grimm’s *Goblin’s* is the same fairy tale (“Fortunio”).

Fin’etor, a necromancer, father of the Enchantress Damsel.—Vasco de Lobeira, *Amadis de Gaul* (thirteenth century).

Finetta, “the cinder girl,” a fairy tale by the Comtesse D’Aunoy (1682). This is merely the old tale of Cinderella slightly altered. Finetta was the youngest of three princesses, despised by them, and put to all sorts of

menial work. The two sisters went to balls, and left Finetta at home in charge of the house. One day she found a gold key, which opened a wardrobe full of most excellent dresses; so arraying herself in one, she followed her sisters to the ball, but she was so fine that they knew her not, and she ran home before them. This occurred two or three times, but at last, in running home, she lost one of her slippers. The young prince resolved to marry her whose foot fitted the slipper, and Finetta became his wife. Finetta was also called Auricula or “Fine-ear.”

Fingal (or *Fion na Gael*).

His *father* was Comhal or Combal, and his *mother* Morna.

(Comhal was the son of Trathal, king of Morven, and Morna was the daughter of Thaddu.)

His first *wife* was Roscrana, mother of Ossian. His second was Clatho, mother of Fillan, etc.

(Roscrana was the daughter of Cormac I. third king of Ireland).

His *daughter* was Bosmi’na, and his *sons* Ossian, Fillan, Ryno, and Fergus. (The son of Ossian was Oscar.)

(Fillan was younger than his nephew Oscar, and both, together with Ryno, were slain in battle before Fingal died.)

His *bard* and *herald* was Ullin. His *sword* Luno, so called from its maker, Luno of Locklin (*Denmark*).

His *kingdom* was Morven (*The northwest coast of Scotland*); his *capital* Semo; his *subjects* were Caledonians or Gaels.

After the restoration of Ferad-Artho to the throne of Ireland, Fingal “resigned his spear to Ossian,” and died A.D. 283.

Fingal, an epic in six books, by Ossian. The subject is the invasion of Ireland by Swaran, king of Lochlin (*Denmark*) during the reign of Cormac II. (a minor), and its deliverance by the aid of Fingal, king of Morven (*northwest coast of Scotland*). The poem opens with the overthrow of Cuthullin, general of the Irish forces, and concludes with the return of Swaran to his own land.

Finger. “Little finger tell me true.” When M. Argan wishes to pump his little daughter Louison, respecting a young gentleman who pays attentions

to her elder sister, he says to the child, “Prenez-y bien garde au moins; car voilà un petit doigt, qui sait tout, qui me dira si vous mentez.” When the child has told him all she knows, he puts his little finger to his ear and says, “Voilà mon petit doigt pourtant qui gronde quelque chose. Attendez! Hé! Ah, ah! Oui? Oh, oh! voilà mon petit doigt, qui me dit quelque chose que vous avez vu et que vous ne m’avez pas dit.” To which the child replies, “Ah! mon papa, votre petit doigt est un menteur.”—Molière, *Le Malade Imaginaire*, ii. 11 (1673).

Finis Poloniæ. These words are attributed (but without sufficient authority) to Kosciusko the Pole, when he lay wounded by the balls of Suwaroff’s troops on the field of Maciejowitze (October 10, 1794).

Percé de coups, Kosciusko s’écria en tombant “Finis Poloniæ.”—Michaud, *Biographie Universelle*.

Finlayson (*Luckie*), landlady of the lodgings in the Canongate of Edinburgh.—Sir W. Scott, *Guy Mannering* (time, George II.).

Fin’niston (*Duncan*), a tenant of the laird of Gudgeonford.

Luckie Finniston, wife of Duncan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Fion (son of Comnal), an enormous giant, who could place one foot on Mount Cromleach, in Ulster, and the other on Mount Crommal, close by, and then dip his hand in the river Lubar, which ran between.

With one foot on the Crommal set and one on Mount Cromleach,
The waters of the Lubar stream his giant hand could reach.

Translation of the Gaelic.

Fiona, a series of traditionary old Irish poems on the subject of Fion M’Comnal and the heroes connected with him.

Fionnua’la, daughter of Lir. Being transformed into a swan, she was doomed to wander over the lakes and rivers of Ireland till the Irish became

Christians, but the sound of the first mass bell in the island was to be the signal of her release.

Silent, O Moyle, be the roar of thy water [*County Tyrone*] ...
While murmuring mournfully Lir's lonely daughter
Tells to the night-star her tale of woes.
When shall the "Swan," her death-note singing,
Sleep with wings in darkness furled?
When will heaven, its sweet "bell" ringing,
Call my spirit from this stormy world?
T. Moore, *Irish Melodies*, iv. ("The Song of Fionnuala").

Fips (*Mr.*), a sedate, mysterious personage, living in an office in Austin Friars (London). He is employed by some unknown benefactor (either John Westlock or old Martin Chuzzlewit) to engage Tom Pinch at a weekly salary as librarian to the Temple Library.—C. Dickens, *Martin Chuzzlewit* (1844).

Fir-bolg (*i.e.* *bowmen*, from *bolg*, "a quiver"), a colony of Belgæ from Britain, led by Larthon to Ireland and settled in the southern parts of the island. Their chief was called "lord of Atha" (a country of Connaught), and thence Ireland was called Bolga. Somewhat later a colony of Caledonians from the western coast of Scotland settled in the northern parts of Ireland, and made Ulster their headquarters. When Crotha was "lord of Atha" he carried off Conlama (daughter of the Cael chief) by force, and a general war between the two races ensued. The Cael were reduced to the last extremity, and sent to Trathal (grandfather of Fingal) for aid. Trathal accordingly sent over Conar with an army, and on his reaching Ulster he was made "king of the Cael" by acclamation. He utterly subdued the Fir-bolg, and assumed the title of "king of Ireland;" but the Fir-bolg often rose in insurrection, and made many attempts to expel the race of Conar.—Ossian.

Fire-Brand of France (*The*) John duke of Bedford, regent of France (1389-1435).

John, duke of Bedford, styled the "Firebrand of France."

Drayton, *Polyolbion* xviii. (1613.)

Firouz Schah, son and heir of the king of Persia. One New Year's Day an Indian brought to the king an enchanted horse, which would convey the rider almost instantaneously anywhere he might wish to go to; and asked as the price thereof, the king's daughter for his wife. Prince Firouz, mounting the horse to try it, was carried to Bengal, and there fell in love with the princess, who accompanied him back to Persia on the horse. When the king saw his son arrive safe and sound he dismissed the Indian discourteously; but the Indian caught up the princess, and, mounting the horse, conveyed her to Cashmere. She was rescued by the sultan of Cashmere, who cut off the Indian's head and proposed marriage himself to the princess. To avoid this alliance, the princess pretended to be mad. The sultan sent for his physicians, but they could suggest no cure. At length came one who promised to cure the lady; it was Prince Firouz in disguise. He told the sultan that the princess had contracted enchantment from the horse and must be set on it to disenchant her. Accordingly, she was set on the horse, and while Firouz caused a thick cloud of smoke to rise, he mounted with the lady through the air, saying as he did so, "Sultan of Cashmere, when you would espouse a princess who craves your protection, first learn to obtain her consent."—*Arabian Nights* ("The Enchanted Horse").

First Gentleman of Europe, George IV. (1762, 1820-1830).

Louis d'Artois of France was so called also.

The "First Gentleman of Europe" had not yet quite lost his once elegant figure.—E. Yates, *Celebrities* xvii.

First Grenadier of France. Latour d'Auvergne was so called by Napoleon (1743-1800.)

First Love, a comedy by Richard Cumberland (1796.) Frederick Mowbray's first love, being dowerless, marries the wealthy Lord Ruby, who soon dies leaving all his fortune to his widow. In the meantime, Frederick goes abroad, and at Padua falls in with Sabina Rosny, who nurses him through a severe sickness, for which he thinks he is bound in honor to marry her. She comes with him to England, and is placed under the charge of Lady Ruby. Sabina tells Lady Ruby she cannot marry Frederick, because she is married already to Lord Sensitive, and even if it were not so, she

could not marry him, for all his affections are with Lady Ruby; this she discovers in the delirium of the young man, when his whole talk was about her ladyship. In the end Lord Sensitive avows himself the husband of Sabina, and Frederick marries his first love.

Fish.

He eats no fish, that is “he is no papist,” “he is an honest man or one to be trusted.” In the reign of Queen Elizabeth papists were the enemies of the government, and hence one who did not eat fish, like a papist, on fast days was considered a Protestant and a friend of the government.

I do profess ... to serve him truly that will put me in trust ... and to eat no fish.—Shakespeare, *King Lear*, act i. sc. 4 (1605).

Fish and the Ring.

1. Polycrâtês, being too fortunate, was advised to cast away something he most highly prized, and threw into the sea an engraved gem of great value. A few days afterwards a fish came to his table, and in it was this very gem.—*Herodotus*, iii. 40.

2. A certain queen, having formed an illicit attachment to a soldier, gave him a ring which had been the present of her husband. The king, being apprised thereof, got possession of the ring while the soldier was asleep, threw it into the sea, and then asked his queen to bring it him. In great alarm, she went to St. Kentigern and told him everything. The saint went to the Clyde, caught a salmon with the ring in its mouth, and gave it to the queen, who thus saved her character and her husband. This legend is told about the Glasgow arms.

3. The arms of dame Rebecca Berry, wife of Sir Thomas Elton, Stratford-le-Bow, to be seen at St. Dunstan’s Church, Stepney. The tale is that a knight, hearing the cries of a woman in labor, knew that the infant was destined to become his wife. He tried to elude his destiny, and, when the infant had grown to womanhood, threw a *ring* into the sea, commanding the damsel never to see his face again till she could produce the ring which he had cast away. In a few days a *cod-fish* was caught, and the ring was found in its mouth. The young woman producing the ring, the marriage was duly solemnized.—*Romance of London*.

Fisher (*Ralph*), assistant of Roland Græme, at Avenel Castle.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Fishers (*The*). Grandpa and Grandma Fisher live with daughter-in-law and two grandchildren in “The Ark” at Cedar-swamp. Grandpa is a retired sea-captain with a talent for tedious stories and a temper that is occasionally frayed. Grandma’s face has, “besides large physical proportions, generosity, whole-heartedness and a world of sympathy.” Both sleep in church, but grandma wakes up first, and arouses her husband with an adroit pin. He starts and looks guilty. She “opens her eyes at regular intervals,” as though she had merely been closing them to engage in a few moments of silent prayer.—Sally Pratt McLean Green, *Cape Cod Folks* (1881).

Fitz-Boo’dle (*George*), a pseudonym assumed by Thackeray in *Frazer’s Magazine* (1811-1863).

Fitz-Fulke (*Hebe, duchess of*), a “gracious graceful, graceless grace” (canto xvi. 49), staying with Lord and Lady Amundeville (4 *syl.*), while Don Juan “the Russian envoy” was their guest. Don Juan fancied he saw in the night the apparition of a monk, which produced such an effect on his looks and behavior as to excite attention. When the cause of his peturbation was known, Lady Adeline sang to him a tale purporting to explain the apparition; but “her frolic grace” at night personated the ghost to carry on the joke. She was, however, discovered by Don Juan, who was resolved to penetrate the mystery. With this discovery the sixteenth and last book of *Don Juan* ends.—Byron, *Don Juan* (1824).

Fitzurse (*Lord Wildemar*), a baron in the suite of Prince John of Anjou (brother of Richard Cœur de Lion).—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Five Kings of France, the five directors (1795).

The five kings of France sit in their curule chairs with their flesh-colored breeches and regal mantles.—*Atalier du Lys*, ii.

Flaccus, Horace the Roman poet, whose full name was Quintus Horātius Flaccus (B.C. 65-8).

Fladdock (*General*), a friend of the Norris family in America, and, like them, devoted to titles, and aristocracy.—C. Dickens, *Martin Chuzzlewit* (1844).

Flam'berge (2 syl.), the sword which Maugis took from Anthe'nor the Saracen admiral, when he attacked the castle of Oriande la Fée. The sword was made by Weyland, the Scandinavian Vulcan.—*Romance of Maugis d'Aygremon et de Vivian son Frère*.

Flamborough (*Solomon*), farmer. A talkative neighbor of Dr. Primrose, vicar of Wakefield. Moses Primrose marries one of his daughters.

The Misses Flamborough, daughters of the farmer. Their homeliness contrasts well with the flashy pretenders to fashion introduced by Squire Thornhill.—Goldsmith, *Vicar of Wakefield* (1766).

Flame (*Lord*), Johnson the jester and dramatist, author of *Hurlo-Thrumbo*, an extravaganza (1729).

Flammer (*The Hon. Mr. Frisk*), a Cantab, nephew to Lord Totterly. He is a young gentleman with a vivid imagination, small income, and large debts.—C. Selby, *The Unfinished Gentleman*.

Flammock (*Wilkin*), a Flemish soldier and burgess at the Castle of Garde Doloureuse.

Rose or Roschen Flammock, daughter of Wilkin Flammock, and attendant on Lady Eveline.—Sir. W. Scott, *The Betrothed* (time, Henry II.).

Flanders (*Moll*), a woman of extraordinary beauty, born in Old Bailey. She was twelve years a harlot, five years a wife, twelve years a thief, and eight years a convict in Virginia; but ultimately she became rich, lived honestly, and died a penitent in the reign of Charles II.—Defoe, *The Fortunes of Moll Flanders*.

Flash (*Captain*), a blustering, cowardly braggart, “always talking of fighting and wars.” In the Flanders war he pretended to be shot, sneaked off into a ditch, and thence to England. When Captain Loveit met him paying court to Miss Biddy Bellaw, he commanded the blustering coward to “deliver up his sword,” and added:

“Leave this house, change the color of your clothes and fierceness of your looks; appear from top to toe the very wretch thou art!”—D. Garrick, *Miss in Her Teens* (1753).

Fla’vius, the faithful, honest steward of Timon the man-hater.—Shakespeare, *Timon of Athens* (1600).

Fle’ance, in Shakespeare’s *Macbeth*, is the son of Banquo, one of Duncan’s trusted generals, and beloved and honored by Macbeth until the witches’ prophecy promises him the crown for which Macbeth has murdered the king. Macbeth resolves to destroy Banquo and his son, but while the father is murdered the son escapes, and the death-blow is given to Macbeth’s hope of an undisputed succession. Thus far the play; the chronicle makes Fleance become in time the Lord High Steward (Stewart, Stuart) of Scotland, and the ancestor of the House of Stuart which gave James I. to the English throne. James was very proud of this descent from Shakespeare’s Banquo, whose character was evidently drawn to flatter the king, since the Banquo of Holinshed’s *Chronicle*, from which the main of the play is drawn, is Macbeth’s partner in the murder of Duncan.

Flecknoe (*Richard*), poet-laureate to Charles II., author of dramas, poems, and other works. As a poet his name stands on a level with Bavius and Mævius. Dryden says of him:

... he reigned without dispute
Thro’ all the realms of nonsense absolute.

Dryden, *M’Flecnoe* (1682).

(It was not Flecknoe but Shadwell that Dryden wished to castigate in this satire. The offence was that Dryden was removed from the post of laureate,

and Shadwell appointed in his place. The angry ex-laureate says, with more point than truth, that, “Shadwell never deviates into sense.”)

Fleda. A winning child who grows into the lovely heroine of Susan Warner’s novel *Queechy* (1852). Her simple faith and unaffected piety lead Mr. Carleton, a skeptical Englishman, into the right path. After many years and vicissitudes the two meet again in New York and are married in England.

Fledge’by (2 *syl.*), an over-reaching, cowardly sneak, who conceals his dirty bill-broking under the trade name of Pubsey and Co. He is soundly thrashed by Alfred Lammle, and quietly pockets the affront.—C. Dickens, *Our Mutual Friend* (1864).

Fleecebump’kin (3 *syl.*), bailiff of Mr. Ireby, the country squire.—Sir W. Scott, *The Two Drovers* (time, George III.).

Fleece’em (*Mrs.*), meant for Mrs. Rudd, a smuggler, thief, milliner, matchmaker and procuress.—Sam. Foote, *The Cozeners*.

Fleetwood or *The New Man of Feeling*, the hero of a novel so named by W. Godwin (1805).

Flemings (*The Farmer*). Yeoman-farmer of Kent, dull, honest plodder.

Dahlia. Lovely girl, who goes off with *Edward Blancove*, believing herself married to him. Discovering the deception, she returns to the farm, and resumes her old life. When the penitent lover seeks her and would marry her, she refuses. “She has left her heart among the ashes of the fire” that consumed her youth and honor.

Rhoda. Devoted sister who seeks Dahlia until she is found, and cherishes her tenderly through life. Rhoda marries a farmer, and Dahlia lives for seven years as her housemate. George Meredith, *Rhoda Fleming* (1888).

Flem’ing (*Archdeacon*), the clergyman to whom old Meg Murdockson made her confession.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Fleming (Sir Malcolm), a former suitor of Lady Margaret de Hautlieu.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Fleming (Lady Mary), one of the maids of honor to Mary Queen of Scots.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Fleming (Rose), niece of Mrs. Maylie. Rose marries her cousin Harry Maylie.

She was past 17. Cast in so slight and exquisite a mould, so mild and gentle, so pure and beautiful, that earth seemed not her element, nor its rough creatures her fit companions. The very intelligence that shone in her deep blue eye ... seemed scarcely ... of the world, and yet the changing expression of sweetness and good-humor, the thousand lights that played about the face ... above all the smile, the cheerful, happy smile, were made for home and fireside peace and happiness.—C. Dickens, *Oliver Twist*, xxix. (1837).

Flemish School (*The*), a school of painting commencing in the fifteenth century, with the brothers Van Eyck. The chief *early* masters were Memling, Van der Weyden, Matsys, and Mabuse. The chief of the *second* period were Rubens, Vandyck, Snyders, Jordæns, Gaspar de Crayer and the younger Teniers.

Flemming (*Paul*), scholarly hero of Longfellow's *Hyperion*. Among the storied ruins of the Old World, he wins his bride by weaving to her stories from his own imagination (1839).

Fleshly School (*The*), a class of British poets of which Swinburne, Rossetti, Morris, etc., are exponents; so called from the sensuous character of their poetry.

*✱ It was Thomas Maitland [*i.e.* R. W. Buchanan] who first gave them this appellation in the *Contemporary Review*.

Fletcher (*Dick*), one of the crew of a pirate vessel.—Sir W. Scott, *The Pirate* (time, William III.).

Fletcher (Philip), fine gentleman, suitor of Christie, in Louisa M. Olcott's novel "*Work*."

Fleur de Marie, the betrothed of Captain Phœbus.—Victor Hugo, *Notre Dame de Paris* (1831).

Fleurant, an apothecary. He flies into a rage because Bérald (2 *syl.*) says to his brother, “Remettez cela à une fois, et demeurez un peu en repos.” The apothecary flares out, “De quoi vous mêlez vous de vous opposer aux ordonnance de la medicine ... je vais dire à Monsieur Purgon comme on m’a empêché d’executer ses ordres.... Vous verrez, vous verrez.”—Molière, *La Malade Imaginaire* (1673).

Flib’bertigib’bet, the fiend that gives man the squint eye and harelip, sends mildews and blight, etc.

This is the foul fiend Flibbertigibbet ... he gives the web and the pin [*diseases of the eye*], squints the eye, and makes the hare-lip; mildews the white heat, and hurts the poor creature of earth.—*King Lear*, act iii. sec. 4 (1605).

* Shakespeare got this name from bishop Harsnett’s *Declaration of Popish Impostures*, where Flibberdigibet is one of the fiends which the Jesuits cast out of Mr. Edmund Peckham.

Flib’bertigib’bet, or “Dickie Sludge,” the dwarf grandson of Gammer Sludge (landlady of Erasmus Holiday, the schoolmaster in the vale of Whitehorse). In the entertainment given by the earl of Leicester to Queen Elizabeth, Dickon Sludge acts the part of an imp.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Flint (*Lord*), chief minister of state to one of the sultans of India. He had the enviable faculty of a very short memory when he did not choose to recollect. “My people know, no doubt, but I cannot recollect,” was his stock phrase. Mrs. Inchbald, *Such Things Are* (1786).

Flint, jailer in *The Deserter*, a musical drama by Dibdin (1770).

Flint (*Sir Clement*), a very kind-hearted, generous old bachelor, who “trusts no one,” and though he professes his undoubted belief to be “that self is the predominant principle of the human mind,” is never so happy as

when doing an unselfish and generous act. He settles £2000 a year on the young Lord Gayville, his nephew, that he may marry Miss Alton, the lady of his choice; and says, "To reward the deserving, and make those we love happy, is self-interest in the extreme."—General Burgoyne, *The Heiress* (1781).

Flint Jack, Edward Simpson, who used to tramp the kingdom, vending spurious flint arrow-heads, celts, and other imitation antiquities. In 1867 he was imprisoned for theft.

Flippan'ta, an intriguing lady's-maid. Daughter of Mrs. Cloggit. She is in the service of Clarissa, and aids her in all her follies.—Sir John Vanbrugh, *The Confederacy* (1695).

Flite (*Miss*), a poor crazed, good-hearted woman, who has lost her wits through the "law's delay." She is always haunting the Courts of Chancery with "her documents," hoping against hope that she will receive a judgment.—C. Dickens, *Bleak House*, iv. (1852).

Flock'hart (*Widow*), landlady of the lodgings in the Canongate where Waverley and M'Ivor dine with the baron of Bradwardine (3 *syl.*).—Sir W. Scott, *Waverley* (time, George II.).

Flogged by Deputy. The Marquis de Leganez forbade the tutor of his son to use rigor or corporal punishment of any kind, so the tutor hit upon this device to intimidate the boy: he flogged a lad named Raphael, brought up with young Leganez as a playmate, whenever that young nobleman deserved punishment. This produced an excellent effect; but Raphael did not see its justice and ran away.—Lesage, *Gil Blas*, v. i. (1724).

Flollo or **Flolloio**, a Roman tribune, who held the province of Gaul under the Emperor Leo. When King Arthur invaded Gaul, the tribune fled to Paris, which Arthur besieged, and Flollo proposed to decide the quarrel by single combat. To this Arthur agreed, and cleft with his sword Caliburn both the helmet and head of his adversary. Having made himself master of all Gaul, King Arthur held his court at Paris.—Geoffrey, *British History*, ix. 11 (1142).

And after these ...

At Paris, in the lists [*Arthur*] with Flolloio fought;
The emperor Leon's power to raise his siege that brought.

Drayton, *Polyolbion*, iv. (1612).

Flor and Blancheflor, the title of a minnesong by Conrad Fleck, at one time immensely popular. It is the story of two children who fall in love with each other. There is a good deal of grace and tenderness in the tale, with an abundance of trash. Flor, the son of Feinix, a pagan king, is brought up with Blancheflor (an *enfant volé*). The two children love each other, but Feinix sells Blancheflor to some Eastern merchants. Flor goes in quest of Blancheflor, whom he finds in Babylon, in the palace of the sultan, who is a sorcerer. He gains access to the palace, hidden in a basket of roses; but the sultan discovers him, and is about to cast both into the flames, when, touched with human gentleness and love, he sets them free. They then return to Spain, find Feinix dead, and marry (fourteenth century).

Flo'ra, goddess of flowers. In natural history all the flowers and vegetable productions of a country and locality are called its flora, and all its animal productions its fauna.

Flora, the waiting-woman of Donna Violante. In love with Lissado, the valet of Don Felix.—Mrs. Centlivre, *The Wonder* (1714).

Mrs. Mattocks's was the most affecting theatrical leave taking we ever witnessed. The part she chose was "Flora," to Cook's "Don Felix," which she played with all the freshness and spirit of a woman in her prime.—*The New Monthly* (1826).

Flora, the niece of old Farmer Freehold. She is a great beauty, and captivates Heartwell, who marries her. The two are so well assorted that their "best love is after their espousals."—John Philip Kemble, *The Farm-house*.

Floranthé (*Donna*), a lady beloved by Octavian. Octavian goes mad because he fancies Floranthé is untrue to him, but Roque, a blunt, kind-

hearted servitor, assures him he is mistaken, and persuades him to return home.—G. Colman, *Octavian* (1824).

Flor'delice (3 *syl.*), the mistress of Bran'dimart (king of the Distant Islands).—Ariosto, *Orlando Furioso* (1516).

Flordespina, daughter of Marsiglio.—Ariosto, *Orlando Furioso* (1516).

Florence (*Vane*). The lost love eulogized in Philip Pendleton Cooke's poem of that name.

“Thou wast lovelier than the roses
In their prime;
Thy voice excelled the closes
Of sweetest rhyme;
Thy heart was as a river
Without a main.
Would I had loved thee never,
Florence Vane!”

(185-).

Florence, Mrs. Spenser Smith, daughter of Baron Herbert, the Austrian ambassador in England. She was born at Constantinople, during her father's residence in that city. Byron made her acquaintance in Malta, but Thomas Moore thinks his devotion was more imaginary than real. In a letter to his mother, his lordship says, he “finds her [*Florence*] very pretty, very accomplished, and extremely eccentric.”

Thou mayst find a new Calypso there
Sweet Florence, could another ever share
This wayward, loveless heart, it would be thine.

Byron, *Childe Harold*, ii. 30 (1810).

Florence (*The German*), Dresden, also called “The Florence of the North.”

Florence (Weir). A beautiful girl committed to the care of a young man who expects to meet a child. Although hardly released from an engagement to another girl he falls in love with his charge, when his former flame recalls him, but generously resigns him to her younger rival.—Ellen Olney Kirk, *One too Many* (1889).

Florent, the nephew of “the emperor,” is condemned to death, but is offered his life if he can solve a certain riddle. An old deformed hag promises him the solution if he will agree to marry her afterward. He keeps faith with his deliverer, and on the wedding-night she is transformed into a beautiful woman.—Gower, *Confessio Amantis*, I.

Chaucer puts this story into the mouth of “The Wife of Bath,” *Canterbury Tales*. He does not name the hero, but makes him a bachelor of King Artour’s court. The story is much older than Gower, and is found in the legends of several countries, but Chaucer probably borrowed it from him while changing it in details.

Florentine Diamond (*The*), the fourth largest cut diamond in the world. It weighs 139-1/2 carats, and was the largest diamond belonging to Charles “the Bold,” duke of Burgundy. It was picked up by a Swiss peasant, who sold it to a priest for half a crown. The priest sold it for £200 to Bartholomew May, of Berne. It subsequently came into the hands of Pope Julius II., and the pope gave it to the Emperor of Austria. (See DIAMONDS.)

Flores or Isle of Flowers, one of the Azores (2 *syl.*). It was discovered in 1439 by Vanderburg, and is especially celebrated because it was near this isle that Sir Richard Grenville, in the reign of Queen Elizabeth, fought his famous sea-fight. He had only one ship with a hundred men, and was opposed by the Spanish fleet of fifty-three men-of-war. For some hours victory was doubtful, and when Sir Richard was severely wounded, he wanted to sink the ship; but the Spaniards boarded it, complimented him on his heroic conduct, and he died. As the ship (*The Revenge*) was on its way to Spain, it was wrecked, and went to the bottom, so it never reached Spain after all. Tennyson has a poem on the subject (1878).

Flo'res (2 syl.), the lover of Blanchefleur.—Boccaccio, *Il Filocopo* (1340)

*✱ Boccaccio has repeated the tale in his *Decameron*, x. 5 (1352), in which Flores is called “Ansaldo,” and Blanchefleur “Diano'ra.” Flores and Blanchefleur, before Boccaccio's time, were noted lovers, and are mentioned as early as 1288 by Matfre Ermengaud de Beziers, in his *Breviaire d'Amour*.

Chaucer has taken the same story as the basis of the *Frankleine's Tale*, and Bojardo has introduced it as an episode in his *Orlando Innamorato*, where the lover is “Prasildo” and the lady “Tisbina.” (See PRASILDO.)

The chroniclers of Charlemagne,
Of Merlin, and the Mort d'Arthure,
Mingled together in his brain,
With tale of Flores and Blanchefleur.

Longfellow.

Flores'ki (*Count*), a Pole, in love with Princess Lodois'ka (4 syl.). At the opening of the play he is travelling with his servant Verbel to discover where the princess has been placed by her father during the war. He falls in with the Tartar chief Kera Khan, whom he overpowers in fight, but spares his life, and thus makes him his friend. Floreski finds the princess in the castle of Baron Lovinski, who keeps her a virtual prisoner, but the castle being stormed by the Tartars the baron is slain, and the princess marries the count.—J.P. Kemble, *Lodoiska*.

Flo'rez, son of Gerrard, king of the beggars. He assumes the name of Goswin, and becomes, in Bruges, a wealthy merchant. His mistress is Bertha, the supposed daughter of Vandunke the burgomaster.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

Flor'ian, the “foundling of the forest,” discovered in infancy by the Count De Valmont, and adopted as his own son. Florian is light-hearted and volatile, but with deep affection, very brave, and the delight of all who know him. He is betrothed to his cousin, Lady Geraldine, a ward of Count De Valmont.—W. Dimond, *The Foundling of the Forest*.

Florida (*Vervain*), American girl with her mother in Venice. She takes Italian lessons from Don Ippolito, a young priest, who has mistaken his calling. The girl's pity for him and her desire to see him freed from a false position and in a different profession in America are misunderstood by her lover, Henry Ferris. Separation and sorrow ensue. Ippolito's death-bed confession to Ferris clears up the mystery.

"If it is a little shocking, it is nevertheless true, and true to human nature that they spoke of Don Ippolito as if he were a part of their love."—W.D. Howells, *A Foregone Conclusion*, (1874).

Flor'imel, "the Fair," courted by Sir Sat'yrane, Sir Per'idure, and Sir Cal'idore (each 3 *syl.*), but she herself "loved none but Mar'inel," who cared not for her. When Marinel was overthrown by Britomart and was reported to be dead, Florimel resolved to search into the truth of this rumor. In her wanderings, she came weary to the hut of a hag, but when she left the hut the hag sent a savage monster to bring her back. Florimel, however, jumped into a boat and escaped, but fell into the hands of Proteus (2 *syl.*), who kept her in a dungeon "deep in the bottom of a huge great rock." One day, Marinel and his mother went to a banquet given by Proteus to the sea-gods; and as Marinel was loitering about, he heard the captive bemoaning her hard fate, and all "for love of Marinel." His heart was touched; he resolved to release the prisoner, and obtained from his mother a warrant of release, signed by Neptune himself. Proteus did not dare to disobey, the lady was released, and became the happy bride of her liberator.—Spenser, *Faëry Queen*, iii. 4, 8, and iv. 11, 12 (1590-1596).

*The name Florimel means "honey-flower."

Florimel (The False), made by a witch of Riphæ'an snow and virgin wax, with an infusion of vermilion. Two burning lamps in silver sockets served for eyes, fine gold wire for locks, and for soul "a sprite that had fallen from heaven." Braggadoccio, seeing this false Florimel, carried "her" off as the veritable Florimel; but when he was stripped of his borrowed plumes, this waxen Florimel vanished into thin air, leaving nothing behind except the "golden girdle that was about her waist."—Spenser, *Faëry Queen*, iii. 8, and v.3 (1590-1596).

Florimel's Girdle, a girdle which gave to those who wore it, "the virtue of chaste love and wifehood true;" if any woman not chaste or faithful put it on, it immediately "loosed or tore asunder." It was once the cestus of Venus, but when that queen of beauty wantoned with Mars, it fell off and was left on the "Acidalian mount."—Spenser, *Faëry Queen*, iv. 2 (1596).

One day Sir Cambel, Sir Triamond, Sir Paridel, Sir Blandamour, and Sir Ferramont agreed to give Florimel's girdle to the most beautiful lady; when the previous question was moved, "Who was the most beautiful?" Of course, each knight, as in duty bound, adjudged his own lady to be the paragon of women, till the witch's image of snow and wax, made to represent Florimel, was produced, when all agreed that it was without a peer, and so the girdle was handed to "the false Florimel." On trying it on, however, it would in no wise fit her; and when by dint of pains it was at length fastened, it instantly loosened and fell to the ground. It would fit Amoret exactly, and of course Florimel, but not the witch's thing of snow and wax.—Spenser, *Faëry Queen*, iv. 5 (1596).

✱✱ Morgan la Fée sent King Arthur a *horn*, out of which no lady could drink "who was not to herself or to her husband true." Ariosto's *enchanted cup* possessed a similar spell.

A boy showed King Arthur a *mantle* which no wife not leal could wear. If any unchaste wife or maiden put it on, it would either go to shreds or refuse to drape decorously.

At Ephesus was a *grotto* containing a statue of Diana. If a chaste wife or maiden entered, a reed there (presented by Pan) gave forth most melodious sounds; but if the unfaithful or unchaste entered, the sounds were harsh and discordant.

Alasnam's *mirror* remained unsullied when it reflected the unsullied, but became dull when the unchaste stood before it. (See CARADOC, p. 160.)

Florin'da, daughter of Count Julian, one of the high lords in the Gothic court of Spain. She was violated by King Roderick; and the count, in his indignation, renounced the Christian religion and called over the Moors, who came to Spain in large numbers and drove Roderick from the throne. Orpas, the renegade archbishop of Sev'ille, asked Florinda to become his bride, but she shuddered at the thought. Roderick, in the guise of a priest,

reclaimed Count Julian as he was dying, and as Florinda rose from the dead body:

Her cheek was flushed, and in her eyes there beamed
A wilder brightness. On the Goth [*Roderick*] she gazed.
While underneath the emotions of that hour
Exhausted life gave way.... Round his neck she threw
Her arms, and cried “My Roderick; mine in heaven!”
Groaning, he claspt her close, and in that act
And agony her happy spirit fled.

Southey, *Roderick, etc.*, xxiv. (1814).

Flo’ripes (3 *syl.*), sister of Sir Fierabras [*Fe.ā’.ra.brah*], [daughter](#) of Laban, and wife of Guy, the nephew of Charlemagne.

Florisan’do (*The exploits and adventures of*), part of the series of *Le Roman des Romans*, or those pertaining to Am’adis of Gaul. This part (from bk. vi. to xiv.) was added by Paez de Ribēra.

Florise, (*The lady*), attendant on Queen Berengaria.—Sir W. Scott, *The Talisman*, (time, Richard I.)

Flor’isel of Nice’a (*The exploits and adventures of*), part of the series called *Le Roman des Romans*, pertaining to Am’adis of Gaul. This part was added by Feliciano de Silva.

Flor’ismart, one of Charlemagne’s paladins, and the bosom friend of Roland.

Florival (*Mdlle.*), daughter of a French physician in Belleisle. She fell in love with Major Belford, while nursing him in her father’s house during a period of sickness. Her marriage however was deferred, from the great aversion of the major’s father to the French, and he went to Havana. In due time he returned to England and Colonel Tamper with him. Now Colonel Tamper was in love with Emily, and wishing to try the strength of her affection, pretended to be severely mutilated in the wars. Florival was a guest of Emily at the time, and, being apprised of the trick, resolved to turn

the tables on the colonel, so when he entered the room as a maimed soldier, he found there Florival, dressed as an officer, and, under the name of Captain Johnson, flirting most desperately with Emily. The colonel was mad with jealousy, but in the very whirlwind of his rage, Major Belford recognized Mdlle. Florival, saw through the trick, and after a hearty good laugh at the colonel all ended happily.—Colman, sen., *The Deuce is in Him* (1762).

Flor'izel, son of Polixenês, king of Bohemia. In a hunting expedition, he saw Perdita (the supposed daughter of a shepherd), fell in love with her, and courted her under the assumed name of Dor'icles. The king tracked his son to the shepherd's house, and told Perdita that if she gave countenance to this foolery he would order her and the shepherd to be put to death. Florizel and Perdita then fled from Bohemia, and took refuge in Sicily. Being brought to the court of King Leontês, it soon became manifest that Perdita was the king's daughter. Polixenês, in the mean time, had tracked his son to Sicily, but when he was informed that Perdita was the king's daughter, his objection to the marriage ceased, and Perdita became the happy bride of Prince Florizel.—Shakespeare, *The Winter's Tale* (1604).

Florizel, the name assumed by George IV. in his correspondence with Mrs. Robinson (actress and poetess), generally known as Per'dita, that being the character in which she first attracted his attention when prince of Wales.

✱ George IV. was generally nicknamed "Prince Florizel."

Flower of Chivalry, Sir William Douglas, knight of Liddesdale (*-1353). Sir Philip Sidney, statesman, poet, and soldier, was also called "The Flower of Chivalry" (1554-1586). So was the Chevalier de Bayard, *le Chevalier sans Peur et sans Reproche* (1476-1514).

Flower of Kings. Arthur is so called by John of Exeter (sixth century).

Flower of Poets, Geoffrey Chaucer (1328-1400).

Flower of the Levant'. Zantê is so called from its great beauty and fertility.

Zante! Zante! flor di Levanti.

Flower of Yarrow (*The*), Mary Scott, daughter of Sir William Scott of Harden.

Flowers (*The Death of the*). In the poem bearing this title William Cullen Bryant thus names the American flowers that have been called “the crown-jewels of the year.”

“On the hill the golden-rod
And the aster in the wood,
And the yellow sunflower by the brook,
In autumn beauty stood,
Till fell the frost from the clear, cold heaven
As falls the plague on men
And the brightness of their smile was gone
From upland, glade and glen.”

The Death of the Flowers (1821-1834).

Flowerdale (*Sir John*), father of Clarissa, and the neighbor of Colonel Oldboy.—Bickerstaff, *Lionel and Clarissa*.

Floyd (*Ireson*).

“Old Floyd Ireson, for his hard heart
Tarred and feathered, and carried in a cart
By the women of Marblehead.”

The punishment was inflicted because he had refused succor to a leaking ship, lost in consequence of his inhumanity.—J.G. Whittier, *Skipper Ireson’s Ride* (1877).

Floyds (*The*). Artist and wife summering in Broughton, Mass. He is self-indulgent and careless of her; she proud, passionate and morbid. Convinced that her husband is weary of her, and beset by the importunities of another man, she drowns herself.—Bliss Perry, *The Broughton House* (1890).

Fluel'len, a Welsh captain and great pedant, who, amongst other learned quiddities, drew this parallel between Henry V. and Alexander the Great: One was born in Monmouth and the other in Macedon, both which places begin with M, and in both a river flowed.—Shakespeare, *Henry V.* act iv. sc. 7 (1599).

Flur, the bride of Cassivelaun, “for whose love the Roman Cæsar first invaded Britain.”—Tennyson, *Idylls of the King* (“Enid”).

Flute (*The Magic*), a flute which has the powers of inspiring love. When given by the powers of darkness, the love it inspires is sensual love; but when bestowed by the powers of light, it becomes subservient to the very holiest ends. In the opera called *Die Zauberflöte*, Tami'no and Pami'na are guided by it through all worldly dangers to the knowledge of divine truth (or the mysteries of Isis.)—Mozart, *Die Zauberflöte* (1791).

Flutter, a gossip, fond of telling a good story, but, unhappily, unable to do so without a blunder. “A good-natured, insignificant creature, admitted everywhere, but cared for nowhere” (act i. 3).—Mrs. Cowley, *The Belle's Stratagem* (1780).

Fly. Dainty butterfly of fashion who falls heir to the heroine's rejected lover in Elizabeth Stuart Phelps's novel, *The Silent Partner*.

Fly-gods, Beelzebub, a god of the Philistines, supposed to ward off flies. Achor was worshipped by the Cyrēneads for a similar object. Zeus Apomy'ios was the fly-god of the Greeks.

On the east side of your shop, aloft,
Write Mathlai, Tarmael, and Baraborat;
Upon the north part, Rael, Velel, Thiel.
They are the names of those mercurial sprites
That do fright flies from boxes.

B. Jonson, *The Alchemist*, i. (1610).

Flying Dutchman (*The*), a phantom ship, seen in stormy weather off the Cape of Good Hope, and thought to forebode ill luck. The legend is that it

was a vessel laden with precious metal, gained by murder and piracy on the high seas. In punishment, the plague broke out among the crew; no port would admit them, and the ship must sail the seas till doomsday.

Another legend is, that a Dutch captain, homeward-bound, driven back by continued storms off the Cape, swore that he would double the Cape if he sailed till the day of doom. Taken at his word, he must now sail the seas forever.—Captain Marryat, *The Phantom Ship*.

Richard Wagner's opera, *Der Fliegende Holländer*, adds a loftier motive to the legend. The doomed captain cannot find rest until some woman consents to share his fate. Elsa, moved by pity, makes the sacrifice and saves him from perdition.

Flying Highwayman. William Harrow, who leaped his horse over turn-pike gates as if it had been furnished with wings. He was executed in 1763.

Flynn (Tom), of Virginia.

“Thar in the drift, back to the wall,
He held the timbers ready to fall
Then, in the darkness I heard him call:—
“Run for your life, Jake! run for your wife’s sake
Don’t wait for me!”
And that was all
Heard in the din,
Heard of Tom Flynn,—
Flynn of Virginia!”

Story told by the miner whose life he saved.—Bert Harte, *In the Tunnel* (1874).

Flyter (*Mrs.*), landlady of the lodgings occupied by Frank Osbaldistone in Glasgow.—Sir W. Scott, *Rob Roy* (time, George I.).

Fog (*Amos*). Dreamy fisherman, hunter and wrecker, builder and owner of *Castle Nowhere*, in Constance Fennimore Woolson’s tale of that name.

Foible, the intriguing lady's maid of Lady Wishfort, and married to Waitwell (lackey of Edward Mirabell). She interlards her remarks with "says he," "he says, says he," "she says, says she," etc.—W. Congreve, *The Way of the World* (1700).

Foi'gard (*Father*), one of a gang of thieves. He pretends to be a French priest, but "his French shows him to be English, and his English shows him to be Irish."—Farquhar, *The Beaux' Stratagem* (1705).

Folair' (2 *syl.*), a pantomimist at the Portsmouth Theatre, under the management of Mr. Vincent Crummles.—C. Dickens, *Nicholas Nickleby* (1838).

Foldath, general of the Fire-bolg or Belgæ in the south of Ireland. In the epic called *Tem'ora*, Cathmor is the "lord of Atha," and Foldath is his general. He is a good specimen of the savage chieftain; bold and daring, but presumptuous, overbearing, and cruel. "His stride is haughty, and his red eye rolls in wrath." He looks with scorn on Hidalla, a humane and gentle officer in the same army, for his delight is strife, and he exults over the fallen. In counsel Foldath is imperious, and contemptuous to those who differ from him. Unrelenting in revenge; and even when he falls with his death-wound dealt by Fillan the son of Fingal, he feels a sort of pleasure that his ghost would hover in the blast, and exult over the graves of his enemies. Foldath had one child, a daughter, the blue-eyed Dardu-Le'na, the last of the race.—Ossian, *Temora*.

Fon'dlewife, an uxorious banker.—Congreve, *The Old Bachelor* (1693).

When Mrs. Jefferson [1733-1776] was asked in what characters she excelled the most, she innocently replied,—“In old men, like ‘Fondlewife’ and ‘Sir Jealous Traffic.’”

* * “Sir Jealous Traffic” is in *The Busy-Body*, by Mrs. Centlivre.

Fondlove (*Sir William*), a vain old baronet of 60, who fancies himself a schoolboy, capable of playing boyish games, dancing, or doing anything that young men do. “How marvellously I wear! What signs of age have I?

I'm certainly a wonder for my age. I walk as well as ever. Do I stoop? Observe the hollow of my back. As now I stand, so stood I when a child, a rosy, chubby boy. My arm is as firm as 'twas at 20. Oak, oak, isn't it? Think you my leg is shrunk?—not in the calf a little? When others waste, 'tis growing-time with me. Vigor, sir, vigor, in every joint. Could run, could leap. Why shouldn't I marry?" So thought Sir William of Sir William, and he married the Widow Green, a buxom dame of 40 summers.—S. Knowles, *The Love-Chase* (1837).

Fool. James I. of Great Britain was called by Henri IV. of France, "The Wisest Fool in Christendom" (1566-1625).

Fool (The), in the ancient morris-dance, represented the court-jester. He carried in his hand a yellow bauble, and wore on his head a hood with ass's ears, the top of the hood rising into the form of a cock's neck and head, with a belt at the extreme end. The hood was blue, edged with yellow and scalloped, the doublet red, edged with yellow, the girdle yellow, the hose of one leg yellow and of the other blue, shoes red. (See MORRIS-DANCE.)

Fool's Prayer (*The*). A king calls upon his jester to "kneel down and make a prayer!" The fool obeys in words so full of pregnant truth that—

"The room was hushed. In silence rose
The King and sought his gardens cool,
And walked apart, and murmured low
'Be merciful to me, a fool!'"

Edward Rowland Sill, *The Fool's Prayer* (1883).

Fools, Jesters and Mirthmen. Those in italics were mirthmen, but not licensed fools or jesters.

ADELSBURN (*Burkard Kasper*), jester to George I. He was not only a fun-maker, but also a ghostly adviser of the Hanoverian.

AKSAKOFF, the fool of Czarina Elizabeth of Russia (mother of Peter II.). He was a stolid brute, fond of practical jokes.

ANGÉLY (*L.*) jester to Louis XIV., and last of the licensed fools of France. He is mentioned by Boileau in *Satires* i. and viii.

AOPI (*Monsignore*), who succeeded Soglia as the merryman of Pope Gregory XVI.

ARMSTRONG (*Archie*), jester in the courts of James I. and Charles I. One of the characters in Scott's novel, *The Fortunes of Nigel*. Being condemned to death by King James for sheep-stealing, Archie implored that he might live till he had read his Bible through for his soul's weal. This was granted, and Archie rejoined, with a sly look, "Then de'il tak' me 'gin I ever read a word on't!"

BERDIC, "joculator" to William the Conqueror. Three towns and five caracutes in Gloucestershire were given him by the king.

BLUET D'ARBÈRES (seventeenth century), fool to the duke of Mantua. During a pestilence he conceived the idea of offering his life as a ransom for his countrymen, and actually starved himself to death to stay the plague.

BONNY (*Patrick*), jester to the regent Morton.

Borde (*Andrew*), usually called "Merry Andrew," physician to Henry VIII. (1500-1549).

BRUSQUET. Of this court fool Brantôme says: "He never had his equal in repartee" (1512-1563).

Caillet (*Guillaume*), who flourished about 1490. His likeness is given in the frontispiece of the *Ship of Fools* (1497).

CHICOT, jester of Henri III. and Henri IV. Alexandre Dumas has a novel called *Chicot the Jester* (1553-1591).

COLQUHOUN (*Jemmy*), predecessor of James Geddes, jester in the court of Mary queen of Scots.

Coryat, "prince of non-official jesters and coxcombs." Kept by Prince Henry, brother of Charles I.

COULON, doctor and jester to Louis XVIII. He was the very prince of mimics. He sat for the portraits of Thiers, Molé, and Comte Joseph de Villèle (died 1858).

DA'GONET (*Sir*), jester to King Arthur. He was knighted by the king himself.

DERRIE, a court jester to James I. Contemporary with Thom.

DUFRESNOY, poet, playwright, actor, gardener, glass-manufacturer, spendthrift, wit, and honorary fool to Louis XIV. His jests are the "Joe Millers" of France.

GEDDES (*James*), jester in the court of Mary, queen of Scots. He was daft, and followed Jemmy Colquhoun in the motley.

GLORIEUX (*Le*), jester of Charles *le Hardi* of Burgundy.

GONELLA, domestic jester of the duke of Ferrara. His jests are in print. Gonella used to ride a horse all skin and bone, which is spoken of in *Don Quixote*.

HAFOD (*Jack*), a retainer in the house of Mr. Bartlett, of Castlemorton, Worcestershire. He died at the close of the eighteenth century, and has given birth to the expression "As big a fool as Jack Hafod." He was the *ultimus scurrarum* in Great Britain.

HEYWOOD (*John*) author of numerous dramatic works (1492-1565).

Jean (*Seigni*), or "Old John," so called to distinguish him from Jean or Johan, called *Le Fol de Madame*, (fl. 1380).

JOHAN, *Le Fol de Madame* mentioned by Marot in his epitaphs.

Johnson (*S.*), familiarly known as "Lord Flame," the character he played in his own extravaganza of *Hurlo-Thrumbo* (1729).

Kgaw (*General*), a Saxon general, famous for his broad jests.

KILLIGREW (*Thomas*), called "[King](#) Charles's jester" (1611-1682).

LONGELY, jester to Louis XIII.

NARR (*Klaus*), jester to Frederick, "the Wise," elector of Prussia.

PATCH, court fool of Elizabeth, wife of Henry VII.

PATCHE, Cardinal Woolsey's jester. The cardinal made Henry VIII. a present of this "wise fool," and the king returned word that "the gift was a most acceptable one."

PATISON, licensed jester to Sir Thomas More. He is introduced by Hans Holbein in his famous picture of the lord chancellor's family.

Paul (*Jacob*), Baron Gundling. This merryman was laden with titles in ridicule by Frederick William I. of Prussia.

PEARCE (*Dickie*), fool of the earl of Suffolk. Dean Swift wrote an epitaph on him.

RAYÈRE, court jester to Henry I. of England.

ROSEN (*Kunz von der*), private jester to the emperor Maximilian I.

SCOGAN, court jester to Edward IV.

SOGLIA (*Cardinal*), the fun-maker of Pope Gregory XVI. He was succeeded by Aopi.

SOMERS (*Will*), court jester to Henry VIII. The effigy of this jester is at Hampton Court. And in Old Fish Street was once a public-house called Will Somers's tavern (1490-1560).

STEHLIN (*Professor*), in the household of czarina Elizabeth of Russia. He was teacher of mathematics and history to the grand-duke (Peter II.), and was also his licensed buffoon.

Tarleton, (*Richard*), the famous clown, and jester in the reign of Queen Elizabeth, but not attached either to the court or to any nobleman (1530-1588).

THOM, one of the court jesters of James I. Contemporary with Derrie.

TRIBOULET, court jester to Louis XII. and François I. (1487-1536). Licinio, the rival of Titian, took his likeness, which is still extant.

WALLETT (*W.F.*), court jester to Queen Victoria. He styles himself "the queen's jester," but doubtless has no warrant for the title from the Lord Chamberlain.

WALTER, jester to Queen Elizabeth.

WILL, "my lord of Leicester's jesting player;" but who this "Will" was is not known. It might be Will Johnson, Will Sly, Will Kimpe, or even Will Shakespeare.

YORICK, jester in the court of Denmark. Referred to by Shakespeare in his *Hamlet*, act v. sc. 1.

(Dr. Doran published *The History of Court Fools*, in 1858).

Fools' Paradise, unlawful pleasure; illicit love; vain hopes; the *limbus fatuorum* or paradise of fools.

If ye should lead her into a fool's paradise, it were a gross ... behavior.—Shakespeare, *Romeo and Juliet*, act ii. sc. 4 (1597).

Foot-breadth, the sword of Thoralf Skolinson "the Strong" of Norway.

Quern-biter of Hakon the Good,
Wherewith at a stroke he hewed
The millstone thro' and thro';
And foot-breadth of Thoralf "the Strong!"
Were not so broad, nor yet so long.
Nor was their edge so true.

Longfellow.

Fopling Flutter (*Sir*), “the man of mode,” and chief character of a comedy by Sir George Etherege, entitled *The Man of Mode or Sir Fopling Flutter* (1676).

Foppery. Vespasian the Roman emperor had a contempt for foppery. When certain young noblemen came to him smelling of perfumes, he said to them, “You would have pleased me more if you had smelt of garlic.”

Charlemagne had a similar contempt of foppery. One day, when he was hunting, the rain poured down in torrents, and the fine furs and silks of his suite were utterly spoilt. The king took this occasion to rebuke the court beaux for their vanity in dress and advised them in future to adopt garments more simple and more serviceable.

Foppington (*Lord*), an empty-headed coxcomb, intent only on dress and fashion. His favorite oaths, which he brings out with a drawl, are: “Strike me dumb!” “Split my windpipe!” and so on. When he loses his mistress, he consoles himself with this reflection: “Now, for my part, I think the wisest thing a man can do with an aching heart is to put on a serene countenance; for a philosophical air is the most becoming thing in the world to the face of a person of quality.”—Sir John Vanbrugh, *The Relapse* (1697).

The shoemaker in *The Relapse* tells Lord Foppington that his lordship is mistaken in supposing that his shoe pinches.—Macaulay.

Foppington (*Lord*), a young married man about town, most intent upon dress and fashion, whose whole life is consumed in the follies of play and seduction. His favorite oaths are: “Sun, burn me!” “Curse, catch me!” “Stop my breath!” “Let me blood!” “Run me through!” “Strike me stupid!” “Knock me down!” He is reckoned the king of all court fops.—Colley Cibber, *The Careless Husband* (1704).

Foppington (*Lord*), elder brother of Tom Fashion. A selfish coxcomb, engaged to be married to Miss Hoyden, daughter of Sir Tunbelly Clumsy, to whom he is personally unknown. His brother Tom, to whom he did not behave well, resolved to outwit him; and passing himself off as Lord

Foppington, got introduced to the family, and married the heiress. When his lordship appeared, he was treated as an impostor, till Tom explained his ruse; and Sir Tunbelly, being snubbed by the coxcomb, was soon brought to acquiesce in the change, and gave his hand to his new son-in-law with cordiality. The favorite oaths of Lord Foppington are: “Strike me dumb!” “Strike me ugly!” “Stap my vitals!” “Split my windpipe!” “Rat me!”, etc.; and, in speaking, his affectation is to change the vowel “o” into *a*, as *rat*, *naw*, *resalve*, *waurld*, *ardered*, *manth*, *paund*, *maunth*, *lang*, *philasapher*, *tarture*, and so on.—Sheridan, *A Trip to Scarborough* (1777).

✱✱ This comedy is *The Relapse*, slightly altered and curtailed.

Forbes (*Paul*), A travelled man who thinks himself blasé, but finds, to his surprise, new sensations in America. The leading excitement (and surprise) is his falling in love with a rich and beautiful girl and a poor and pretty one at the same time. Miriam, the rich beauty, divines the truth and her plan for freeing him is thus described by Edward Jasper, whom she married out of hand one evening.

“She was not happy—she resolved to throw herself into the abyss. *I am the abyss.*”

Forbes replies: “Since at this hour yesterday I had the honor to consider myself engaged to Miss Reese, who is now your wife, the most graceful act on my part is apparently, to efface myself. Accordingly, I efface myself.”—Ellen Olney Kirk, *Sons and Daughters* (1887).

Ford, a gentleman of fortune living at Windsor. He assumes the name of Brook, and being introduced to Sir John Falstaff, the knight informs him “of his whole course of wooing,” and how at one time he eluded Mrs. Ford’s jealous husband by being carried out before his eyes in a buck-basket of dirty linen.—Act iii. sc. 5.

Mrs. Ford, wife of Mr. Ford. Sir John Falstaff pays court to her, and she pretends to accept his [protestations](#) of love, in order to expose and punish him. Her husband assumes for the nonce the name of Brook, and Sir John tells him from time to time the progress of his suit, and how he succeeds in duping her fool of a husband.—Shakespeare, *Merry Wives of Windsor* (1596).

Forde'lis (3 *syl.*), wife of Bran'dimart (Orlando's intimate friend). When Brandimart was slain, Fordelis dwelt for a time in his sepulchre in Sicily, and died broken-hearted. (See FOURDELIS.)—Ariosto, *Orlando Furioso* (1615).

Fore'sight (2 *syl.*), a mad superstitious old man, who “consulted the stars, and believed in omens, portents, and predictions.” He referred “man's goatish disposition to the charge of a star,” and says he himself was “born when the Crab was ascending, so that all his affairs in life have gone backwards.”

I know the signs, and the planets, and their houses; can judge of motions, direct and retrograde, of sextiles, quadrates, trines, and oppositions, fiery trigons and aquatic trigons. Know whether life shall be long or short, happy or unhappy; whether diseases are curable or incurable; if journeys shall be prosperous, undertakings successful, or stolen goods recovered.—H. Congreve, *Love for Love*, ii. (1695).

Forester (*Sir Philip*), a libertine knight. He goes in disguise to Lady Bothwell's ball on his return from the Continent, but being recognized, decamps.

Lady Jemima Forester, wife of Sir Philip, who goes with her sister Lady Bothwell to consult “the enchanted mirror,” in which they discover the clandestine marriage and infidelity of Sir Philip.—Sir W. Scott, *Aunt Margaret's Mirror* (time, William III).

Forgeries (*Literary*).

BERTRAM (*C. Julius*), professor of English at Copenhagen, professed to have discovered, in 1747, the *De Situ Britanniae* of Richardus Corinensis, in the library of that city; and in 1757 he published it with two other treatises, calling the whole *The Three Writers on the Ancient History of the British Nations* (better known as *Scriptores Tres*). His forgery was exposed by J.E. Mayor, in his preface to *Ricardi de Cirencestria Speculum Historiale*.

CHATTERTON (*Thomas*), in 1777, published certain poems, which he affirmed were written in the fifteenth century by Thomas Rowley, a monk. The poets Gray and Mason detected the forgery.

His other literary forgeries were: (1) *The Pedigree of Burgum* (a Bristol pewterer), professed to have been discovered in the muniment-room of St. Mary's Church, Redcliffe. He accordingly printed a history of the "De Bergham" family, with a poem called *The Romaunt of the Cnyghte*, by John de Bergham (fourteenth century). (2) A forged account of the opening of the old bridge, signed "Dunhelmus Bristolensis," and professing to have been copied from an old MS. (3) *An Account of Bristol*, by Turgotus, "translated out of Saxon into English, by T. Rowley." This forgery was made for the use of Mr. Catcott, who was writing a history of Bristol.

IRELAND (*S. W. H.*) published, in folio, 1796, *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear and a small fragment of Hamlet, from the original*, price £4 4s. He actually produced MSS. which he had forged, and which he pretended were original.

On April 2, 1796, the play of *Vortigern and Rowena*, "from the pen of Shakespeare," was announced for representation. It drew a most crowded house; but the fraud was detected, and Ireland made a public declaration of his impositions, from beginning to end.

MENTZ, who lived in the ninth century, published fifty-nine decretals, which he asserted were by Isidore of Seville, who lived three centuries previously. The object of these forged letters was to exalt the papacy and to corroborate certain dogmas.

At Bremen, in 1837, were printed nine books of SANCHONI'ATHON, and it was said that the MSS. had been discovered in the convent of St. Maria de Merinhão by a Colonel Pereira in the Portuguese army; but it was ascertained that there was no such convent, nor any such colonel, and that the paper of this "ancient" MS. bore the water-mark of Osnabrück paper-mills.

Forgive, Blest Shade ... This celebrated epitaph in Brading Churchyard, Isle of Wight, is an altered version, by the Rev. John Gill (curate of Newchurch), of one originally composed by Mrs. Anne Steele, daughter of a Baptist minister at Bristol.

Fornar'ina (*La*), so called because she was the daughter of a baker (Fornajo), is the name under which Raphael's mistress is known. Her name

is said to have been Margherita. Raphael painted several portraits of this woman, the most famous being in the Uffizi Gallery at Florence, and her face appears to have suggested many of his most beautiful faces in other works.

Forrest (*George*), Esq., M.A., the *nom de plume* of the Rev. J. G. Wood, author of *Every Boy's Book* (1855), etc.

Forsythe (*Dick*), Man of the world who comes to spend a few weeks in a country town with his invalid mother, astonishes and fascinates the natives of Ashwist, and falls in love with Lois Howe, the rector's daughter. She has the bad taste to prefer a plainer man.—Margaret Deland, *John Ward, Preacher* (1888).

Fortescue (*Ellen*). Orphan niece adopted by Mr. and Mrs. Hamilton, shy, gentle, timid, and affectionate. Upon her death-bed Ellen's mother has charged the child to shield her brother from blame everywhere and always. Performance of her promise to do this bring upon the sister a weight of suspicion that humbles her to the dust and nearly breaks her heart. She is cleared by her brother's confession of his own wrong doing.—Grace Aguilar, *Home Influence* (1850).

For'tinbras, prince of Norway.—Shakespeare, *Hamlet* (1596).

Fortuna'tus, a man on the brink of starvation, on whom Fortune offers to bestow either wisdom, strength, riches, health, beauty, or long life. He chooses riches, and she gives him an inexhaustible purse. Subsequently, the sultan gives him a wishing-cap, which as soon as he puts on his head, will transport him to any spot he likes. These gifts prove the ruin of Fortunatus and his sons.

*This is one of the Italian tales called *Nights*, by Straparo'la. There is a German version, and a French one, as far back as 1535. The story was dramatized in 1553 by Hans Sachs; and in 1600 by Thomas Dekker, under the title of *The Pleasant Comedie of old Fortunatus*. Ludwig Tieck also had a drama upon the same subject.

The purse of Fortunatus could not supply you.—Holcroft, *The Road to Ruin*, i. 3.

Fortunatus's Purse, a purse which was inexhaustible. It was given to Fortunatus by Fortune herself.

Fortunatus's Wishing-cap, a cap given by the sultan to Fortunatus. He had only to put it on his head and wish, when he would find himself transported to any spot he liked.

Fortune (*Emerson*). Sharp spinster aunt of Ellen Montgomery in Susan Warner's *Wide, Wide World*. She rules her house, her mother and niece with a hand of iron until she marries her farmer, phlegmatic Van Brunt.

Fortune's Frolic, a farce by Allingham. Lord Lackwit died suddenly, and the heir of his title and estates was Robin Roughhead, a poor laborer, engaged to Dolly, a cottager's daughter. The object of the farce is to show the pleasure of doing good, and the blessings which a little liberality can dispense. Robin was not spoilt by his good fortune, but married Dolly, and became the good genius of the cottage tenantry.

Fortunes of Nigel, a novel by Sir. W. Scott (1822). This story gives an excellent picture of the times of James I., and the account of Alsatia is wholly unrivalled. The character of King James, poor, proud and pedantic, is a masterly historic sketch.

Fortunio, one of the three daughters of an old lord, who at the age of four-score was called out to join the army levied against the emperor of Matapa'. Fortunio put on military costume, and went in place of her father. On her way, a fairy gave her a horse named Comrade, not only of incredible swiftness, but all-knowing and endowed with human speech; she also gave her an inexhaustible Turkey-leather trunk, full of money, jewels and fine clothes. By the advice of Comrade she hired seven gifted servants, named Strongback, Lightfoot, Marksman, Fine-ear, Boisterer, Trinquet, and Grugeon. After performing several marvelous feats by the aid of her horse and servants, Fortunio married Alfurite (3 *syl.*), the king of her country. Comtesse D'Aunoy, *Fairy Tales* (1682).

* * This tale is reproduced in Grimm's *Goblins*.

Fortunio's Horse, Comrade, which not only possessed incredible speed, but knew all things, and was gifted with human speech.

Fortunio's Attendants.

Trinquet drank up the lakes and ponds, and thus caught for his master [*sic*] most delicate fish. Lightfoot hunted down venison, and caught hares by the ears. As for Marksman, he gave neither partridge or pheasant any quarter, and whatever amount of game Marksman shot, Strongback would carry without inconvenience.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

Fortunio's Sisters. Whatever gifts Fortunio sent her sisters their touch rendered them immediately worthless. Thus the coffers of jewels and gold "became only cut glass and false pistoles" the moment the jealous sisters touched them.

Fortunio's Turkey-leather Trunk, full of suits of all sorts, swords, jewels, and gold. The fairy told Fortunio "she needed but to stamp with her foot, and call for the Turkey-leather trunk, and it would always come to her, full of money and jewels, fine linen and laces."—Comtesse D'Aunoy, *Fairy Tales*, (1682).

Forty Thieves, also called the tale of "Ali Baba." These thieves lived in a vast cave, the door of which opened and shut at the words, "Open, Sesamê!" "Shut, Sesamê!" One day, Ali Baba, a wood-monger, accidentally discovered the secret, and made himself rich by carrying off gold from the stolen hoards. The captain tried several schemes to discover the thief, but was always outwitted by Morgia'na, the wood-cutter's female slave, who, with boiling oil, killed the whole band, and at length stabbed the captain himself with his own dagger.—*Arabian Nights* ("Ali Baba or the Forty Thieves").

Forwards (*Marshal*). Blucher is so called for his dash and readiness to attack in the campaign of 1813 (1742-1819).

Fosca'ri (*Francis*), doge of Venice for thirty-five years. He saw three of his sons die, and the fourth, named Jac'opo, was banished by the Council of Ten for taking bribes from his country's enemies. The old doge also was

deposed at the age of 84. As he was descending the “Giant Staircase” to take leave of his son, he heard the bell announce the election of his successor, and he dropped down dead.

Jac’opo Foscari, the fourth and only surviving son of Francis Foscari, the doge of Venice. He was banished for taking bribes of foreign princes. Jacopo had been several times tortured, and died soon after his banishment to Candia.—Byron, *The Two Foscari* (1820).

Fosco (*Count*), the airy, witty, unconscionable villain of Wilkie Collins’ *Woman in White*. Gallant, audacious and fat.

Foss (*Corporal*), a disabled soldier, who served many years under Lieutenant Worthington, and remained his ordinary when the lieutenant retired from the service. Corporal Foss loved his master and Miss Emily, the lieutenant’s daughter, and he gloried in his profession. Though brusque in manner, he was tender-hearted as a child.—G. Colman, *The Poor Gentleman* (1812).

*✱ Corporal Foss is modelled from “Corporal Trim,” in Sterne’s *Tristram Shandy* (1759).

Foster (*Captain*), on guard at Tully Veolan ruin.—Sir W. Scott, *Waverley* (time, George II.).

Foster, the English champion.—Sir W. Scott, *The Laird’s Jock* (time, Elizabeth).

Foster (*Anthony*) or “Tony-fire-the-Faggot,” agent of the earl of Leicester at Cumnor Place.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Foster (*Sir John*), the English warden.—Sir W. Scott, *The Monastery* (time Elizabeth).

Foster (*Dr. James*), a dissenting minister, who preached on Sunday evenings for above twenty years, from 1728-1748, in Old Jewry (died 1753).

Let modest Foster, if he will, excel
Ten metropolitans in preaching well.

Pope.

Foster (Silas), the bucolic master of the house that shelters the reformers of *The Blithedale Romance*. He gulps his tea, helps himself to dip-toast with the flat of his own knife, and perpetrates terrible enormities with the butter-plate, “behaving less like a sensible Christian than the worst kind of an ogre.”—Nathaniel Hawthorne, *The Blithedale Romance* (1852).

Foul-weather Jack, Commodore Byron (1723-1786.)

Foundling (*The*), [Harriet](#) Raymond, whose mother died in childbirth, was committed to the charge of a *gouvernante*, who announced to her father (Sir Charles Raymond) that the child was dead. This, however, was not true, for the *gouvernante* changed the child’s name to Fidelia, and sold her at the age of 12 to one Villiard. One night, Charles Belmont, passing Villiard’s house, heard the cries of a girl for help; he rescued her and took her to his own home, where he gave her in charge to his sister Rosetta. The two girls became companions and friends, and Charles fell in love with the “foundling.” The *gouvernante*, on her death-bed, revealed the secret to Sir Charles Raymond, the mystery was cleared up, and Fidelia became the wife of Charles Belmont. Rosetta gave her hand to Fidelia’s brother, Colonel Raymond.—Edward Moore, *The Foundling* (1748).

Fountain, Bellamore, and Hare’brain, suitors to Lady Hartwell, a widow. They are the chums of Valentine the gallant, who would not be persuaded to keep his estate.—Beaumont and Fletcher, *Wit without Money* (1639).

Fountain of Life, Alexander Hales, “the Irrefragible Doctor” (*-1245).

Fountain of Oblivion. The student, Hieronymous, is told to seek out a certain fountain and cast a scroll into it, “and he shall find peace.” He obeys, and sees mirrored there his own life, and himself as boy and man, and beside him a maiden whose face is like that of the woman he loves.

“And the name was no longer Hermione, but was changed to Mary; and the student, Hieronymous, is lying at your feet!”—Henry Wadsworth Longfellow, *Hyperion* (1839).

Fountain of Youth, a marvellous fountain in the island of Bim’ini (one of the Baha’ma group). It had the virtue of restoring the aged to youth again. In the middle ages it was really believed to exist, and Juan Ponce de Leon, among other Spanish navigators, went in serious quest of this fountain.

Four Kings (*The*) of a pack of cards are Charlemagne (*the Franco-German king*), David (*the Jewish king*), Alexander (*the Macedonian king*), and Cæsar (*the Roman king*). These four kings are representatives of the four great monarchies.

Four Masters (*The*). (1) Michael O’Clerighe, (2) Cucoirighe O’Clerighe; (3) Maurice Conry; (4) Fearfeafa Conry. These four masters were the authors of the *Annals of Donegal*.

✱✱ O’Clerighe is sometimes Anglicized into *Clerkson*, and Cucoirighe into *Peregrine*.

Fourberies de Scapin (*Les*), by Molière (1671). Scapin is the valet of Lèandre, son of seignior Gèronte (2 *syl.*), who falls in love with Zerbinette, supposed to be a gypsy, but in reality the daughter of seignior Argante (2 *syl.*), stolen by the gypsies in early childhood. Her brother Octave (2 *syl.*) falls in love with Hyacinthe, whom he supposes to be Hyacinthe Pandolphe of Tarentum, but who turns out to be Hyacinthe Gèronte, the sister of Lèandre. Now, the gypsies demand £1500 as the ransom of Zerbinette, and Octave requires £80 for his marriage with Hyacinthe. Scapin obtains both these sums from the fathers under false pretences, and at the end of the comedy is brought in on a litter, with his head bound as if on the point of death. He begs forgiveness, which he readily obtains; whereupon the “sick man” jumps from the litter to join the banqueters. (See SCAPIN.)

Fourde’lis, personification of France, called the true love of Burbon (*Henri IV.*), but enticed away from him by Grantorto (*rebellion*). Talus (*power or might*) rescues her, but when Burbon catches her by her “ragged

weeds,” she starts back in disdain. However, the knight lifts her on his steed, and rides off with her,—Spenser, *Faëry Queen*, v. 2 (1596).

Fou’rierism, a communistic system; so called from François Charles Fourier of Besançon (1772-1837).

Fourolle (2 *syl.*), a Will-o’-the-wisp, supposed to have the power of charming sinful human beings into the same form. The charm lasted for a term of years only, unless it chanced that some good Catholic, wishing to extinguish the wandering flame, made to it the sign of the cross, in which case the sinful creature became a fourolle every night, by way of penance.

Fourteen, the name of a young man who could do the work of fourteen men, but had also the appetite of fourteen men. Like Christoph’erus, he carried our Lord across a stream, for which service the Saviour gave him a sack, saying, “Whatever you wish for will come into this sack, if you only say ‘Artchila murtchila!’” (*i.e.* “come (*or* go) into my sack”). Fourteen’s last achievement was this: He went to paradise, and being refused admission, poked his sack through the keyhole of the door; then crying out “Artchila murtchila!” (“get into the sack”), he found himself on the other side of the door, and, of course, in paradise.—Rev. W. Webster, *Basque Legends*, 195 (1877).

Fourteen. This number plays a very conspicuous part in French history, especially in the reigns of Henri IV. and Louis XIV. For example:

14th May, 1029, the *first* Henri was consecrated, and 14th May, 1610, the *last* Henri was assassinated.

14 letters compose the name of *Henri de Bourbon*, the 14th king of France and Navarre.

14th December, 1553 (14 *centuries*, 14 *decades*, and 14 *years from the birth of Christ*), Henri IV. was born, and 1553 added together = 14.

14th May, 1554, Henri II. ordered the enlargement of the Rue de la Ferronnerie. This order was carried out, and 4 times 14 years later Henri IV. was assassinated there.

14th May, 1552, was the birth of Margaret de Valois, first wife of Henri IV.

14th May, 1588, the Parisians revolted against Henri III., under the leadership of Henri de Guise.

14th March, 1590, Henri IV. gained the battle of Ivry.

14th May, 1590, Henri IV. was repulsed from the faubourgs of Paris.

14th November, 1590, “The Sixteen” took oath to die rather than serve the Huguenot king Henri IV.

14th November, 1592, the Paris *parlement* registered the papal bull which excluded Henry IV. from reigning.

14th December, 1599, the Duke of Savoy was reconciled to Henri IV.

14th September, 1606, the dauphin (Louis XIII.), son of Henri IV., was baptized.

14th May, 1610, Ravallac murdered Henri IV. in the Rue de la Ferronnerie. Henri IV. lived 4 times 14 years, 14 weeks, and 4 times 14 days, *i.e.* 56 years and 5 months.

14 May, 1643, died Louis XIII., son of Henri IV. (the same day and month as his father). And 1643 added together=14; just as 1553 (*the birth of Henri IV.*)=14.

Louis XIV. mounted the throne 1643, which added together=14.

Louis XIV. died 1715, which added together=14.

Louis XIV. lived 77 years, which added together=14.

Louis XV. mounted the throne 1715, which added together=14.

Louis XV. died 1774 (the two extremes are 14, and the two means 77=14.)

Louis XVI. published the edict for the convocation of the states-general in the 14th year of his reign (September 27, 1788).

Louis XVIII. was restored to the throne, Napoleon abdicated, the “Peace of Paris” was signed, and the “Congress of Vienna” met in 1814; and these figures added together=14.

In 1832=14, was the death of the Duc de Reichstadt (only son of Napoleon I.).

In 1841=14, the law was passed for the fortification of Paris.

In 1850=14, Louis Phillippe died.

Fox (*That*), Herod Antipas (B.C. 4 to A.D. 39).

Go ye, and tell that fox, Behold, I cast out devils.—*Luke* xiii. 32.

Fox (*The Old*), Marshal Soult (1769-1851).

Foxley (*Squire Matthew*), a magistrate who examines Darsie Latimer [*i.e.* Sir Arthur Darsie Redgauntlet], after he had been attacked by the rioters.—Sir W. Scott, *Redgauntlet* (time, George III.).

Fracasse (*Capitaine*), the French Bombastes Furioso.—Theophile Gautier.

Fra Diavolo, the sobriquet of Michel Pozza, a Calabrian insurgent and brigand chief. In 1799 Cardinal Ruffo made him a colonel in the Neapolitan

army, but in 1806 he was captured by the French, and hanged at Naples. Auber has a comic opera so entitled, the libretto of which was written by Scribe, but nothing of the true character of the brigand chief appears in the opera.

Fradu'bio [*i.e.* *Brother Doubt*]. In his youth he loved Fræliſſa, but riding with her one day they encountered a knight accompanied by Duessa (*false faith*), and fought to decide which lady was the fairer. The stranger knight fell, and both ladies being saddled on the victor, Duessa changed her rival into a tree. One day Fradubio saw Duessa bathing, and was so shocked at her deformity that he determined to abandon her, but the witch anointed him during sleep with herbs to produce insensibility, and then planted him as a tree beside Fræliſſa. The Red Cross Knight plucked a bough from this tree, and seeing with horror that blood dripped from the rift, was told this tale of the metamorphosis.—Spenser, *Faëry Queen*, i. 2 (1590).

Frail (*Mrs.*), a demirep. Scandal says she is a mixture of “pride, folly, affectation, wantonness, inconstancy, covetousness, dissimulation, malice and ignorance, but a celebrated beauty” (act i.). She is entrapped into marriage with Tattle.—W. Congreve, *Love for Love* (1695).

Frampton (*Major*), the great man of the little village of Hillsborough, and a connoisseur in peach-brandy. Losing money, horses, wagons, and all his negroes except his body-servant, at cards, he blows out his brains in a convenient pine thicket.—Joel Chandler Harris, *Georgian Sketches* (1888).

Francatelli, a *chef de cuisine* at Windsor Castle, Crockford's, and at the Freemasons' Tavern. He succeeded Ude at Crockford's.

Frances, daughter of Vandunke (2 *syl.*), burgomaster of Bruges.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

France (*Everidge*), the unworldly daughter of a worldly mother.—A. D. T. Whitney's story, *Odd or Even?* (1880).

Francesea, daughter of Guido da Polenta (lord of Ravenna). She was given by her father in marriage to Lanciotto, son of Malatesta, lord of

Rimini, who was deformed. His brother Paolo, who was a handsome man, won the affections of Francesca; but being caught in adultery, both of them were put to death by Lanciotto. Francesca told Dantê that the tale of Lancelot and Guinever caused her fall. The tale forms the close of Dantê's *Hell*, v., and is alluded to by Petrarch in his *Triumph of Love*, iii.

✱✱ Leigh Hunt has a poem on the subject, and Silvio Pellico has made it the subject of a tragedy.

George H. Boker's play under the same title is also founded upon Dante's story. Lawrence Barrett as Lanciotto, Louis James as *Pepe* and Marie Wainwright as *Francesca* will long be recollected by American theatre-goers.

Francesca, a Venetian maiden, daughter of old Minotti, governor of Corinth. Alp, the Venetian commander of the Turkish army in the [siege](#) of Corinth, loved her; but she refused to marry a renegade. Alp was shot in the siege, and Francesca died of a broken heart.—Byron, *Siege of Corinth* (1816).

Medora, Neuha, Leila, Francesca, and Theresa, it has been alleged, are but children of one family, with differences resulting from climate and circumstances.—Finden, *Byron Beauties*.

✱✱ “Medora” in *The Corsair*; “Neuha” in *The Island*; “Leila” in *The Giaour*; and “Theresa,” in *Mazeppa*.

Francesco, the “Iago” of Massinger's *Duke of Milan*; the Duke Sforza “the More” being Othello; and the cause of hatred being that Sforza had seduced “Eugenia” Francesco's sister. As Iago was Othello's favorite and ancient, so Francesco was Sforza's favorite and chief minister. During Sforza's absence with the camp, Francesco tried to corrupt the duke's beautiful young bride Marcelia, and being repulsed, accused her to the duke of wishing to play the wanton with him. The duke believed his favorite minister, and in his mad jealousy ran upon Marcelia and slew her. He was then poisoned by Eugenia, whom he had seduced.—Massinger, *The Duke of Milan* (1622). (See FRANCISCO.)

Francis, the faithful, devoted servant of “the stranger.” Quite impenetrable to all idle curiosity.—Benj. Thompson, *The Stranger* (1797).

Francis (Ayrault), a visionary who living in the dream-world he has evoked, neglects his nearest of kin, and lets opportunities of happiness, usefulness and patriotic service go by unimproved.—Thomas Wentworth Higginson, *The Monarch of Dreams* (1887).

Francis (Father), a Dominican monk, the confessor of Simon Glover.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Francis (Le Baron). Young French nobleman who renounces king and country. Is shipwrecked in New England, marries Molly Wilder and settles in Plymouth as a physician. He is the father of Lazarus le Baron.—“Round Robin Series,” *A Nameless Nobleman*.

Francis (Father), a monk of the convent at Namur.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Franciscans. So called from St. Francis, of Assisi, their founder, in 1208. Called “Min’orites” (*or Inferiors*), from their professed humility; “Gray Friars,” from the color of their coarse clothing; “Mendicants,” because they obtained their daily food by begging; “Observants,” because they observed the rule of poverty. Those who lived in convents were called “Conventual Friars.”

Franciscan Sisters were called “Clares,” “Poor Clares,” “Minoresses,” “Mendicants,” and “Urbanites” (3 *syl.*)

Francis’co, the son of Valentine. Both father and son are in love with Cellide (2 *syl.*), but the lady naturally prefers the son.—Beaumont and Fletcher, *Mons. Thomas* (1619).

Francis’co, a musician, Antonio’s boy in *The Chances*, a comedy by Beaumont and Fletcher (1620).

Francisco, younger brother of Valentine (the gentleman who will not be persuaded to keep his estate). (See FRANCESCO.)—Beaumont and Fletcher, *Wit Without Money* (1639).

Frank, sister to Frederick; passionately in love with Captain Jac'omo the woman-hater.—Beaumont and Fletcher, *The Captain* (1613).

Frankenstein (3 *syl.*), a student, who constructed, out of the fragments of bodies picked from churchyards and dissecting-rooms, a human form without a soul. The monster had muscular strength, animal passions, and active life, but “no breath of divinity.” It longed for animal love and animal sympathy, but was shunned by all. It was most powerful for evil, and being fully conscious of its own defects and deformities, sought with persistency to inflict retribution on the young student who had called it into being,—Mrs. Shelley, *Frankenstein* (1817).

In the summer of 1816, Lord Byron and Mr. and Mrs. Shelley resided on the banks of the lake of Geneva ... and the Shelleys often passed their evenings with Byron, at his house at Diodati. During a week of rain, having amused themselves with reading German ghost stories, they agreed to write something in imitation of them. “You and I,” said Lord Byron to Mrs. Shelley. “will publish ours together.” He then began his tale of the *Vampire* ... but the most memorable part of this story-telling compact was Mrs. Shelley's wild and powerful romance of *Frankenstein*.—T. Moore, *Life of Byron*.

Frankford (*Mr. and Mrs.*). Mrs. Frankford proved unfaithful to her marriage vow, and Mr. Frankford sent her to reside on one of his estates. She died of grief; but on her death-bed her husband went to see her, and forgave her.—John Heywood, *A Woman Killed by Kindness* (1576-1645).

Frankland (*Harry*), Englishman saved from death, when buried in the ruins of Lisbon, by the exertions of the woman he has wronged and deserted.—Edwin Lasseter Bynner, *Agnes Surriage* (1886).

Franklin (*Lady*), the half-sister of Sir John Vesey, and a young widow. Lady Franklin had an angelic temper, which nothing disturbed, and she really believed that “whatever is is best.” She could bear with unruffled feathers even the failure of a new cap or the disappointment of a new gown.

This paragon of women loved and married Mr. Graves, a dolorous widower, for ever sighing over the superlative excellences of his “sainted Maria,” his first wife.—Lord E. Bulwer Lytton, *Money* (1840).

Frank'lin (*The Polish*), Thaddeus Czacki (1765-1813).

Franklin's Tale (*The*), in Chaucer's *Canterbury Tales*, is that of “Dorigen and Arvir'agus.” Dorigen, a lady of rank, married Arviragus, out of pity for his love and meekness. One Aurelius tried to corrupt her, but she said she would never listen to his suit till “on these coasts there n'is no stone y-seen.” Aurelius contrived by magic to clear the coast of stones, and Arviragus insisted that Dorigen should keep troth with him. When Aurelius heard thereof, and saw the deep grief of the lady, he said he would rather die than injure so true a wife and so noble a gentleman.

✱ This tale is taken from *The Decameron*, x. 5. (See DIANORA.) There is also a similar one in Boccaccio's *Filocolo*.

Frankly (*Charles*), a lighted-hearted, joyous, enthusiastic young man, in love with Clarinda, whom he marries.—Dr. Hoadley, *The Suspicious Husband* (1747).

Frank (*Warrington*), a young teacher who goes out into the world to seek her fortune as a governess. She wins the affections of the eldest son of her employers, and, although preferring at heart an earlier lover, marries the gay handsome heir secretly. When the truth is revealed, the bridegroom is killed in a duel by the brother of a woman to whom he had been betrothed. Frank Warrington, humbler and wiser, returns to her country home, and eventually marries her first love.—Mirian Coles Harris, *Frank Warrington* (1863).

Franval (*Madame*), born of a noble family, is proud as the proudest of the old French *noblesse*. Captain St. Alme, the son of a merchant, loves her daughter; but the haughty aristocrat looks with disdain on such an alliance. However, her daughter Marianne is of another way of thinking, and loves the merchant's son. Her brother intercedes in her behalf, and madame makes a virtue of necessity, with as much grace as possible.—Th. Holcroft, *The Deaf and Dumb* (1785).

Fra'teret'to, a fiend, who told Edgar that Nero was an angler in the Lake of Darkness.—Shakespeare, *King Lear* (1605).

Fraud, seen by Dantê between the sixth and seventh circles of the Inferno.

His face the semblance of a just man's wore
(So kind and gracious was its outward cheer).
The rest was serpent all.

Dantê, *Hell*, xvii. (1300).

Fred or Frederick Lewis, prince of Wales, father of George III. It was of this prince that the following epitaph was written:

Here lies Fred,
Who was alive, and is dead.
Had it been his father,
I had much rather;
Had it been his brother,
Still better than another;
Had it been his sister,
No one would have missed her;
Had it been the whole generation,
Still better for the nation;
But, since 'tis only Fred
Who was alive, and is dead,
There's no more to be said!

Frederick, the usurping duke, father of Celia and uncle of Rosalind. He was about to make war upon his banished brother, when a hermit encountered him, and so completely changed him that he not only restored his brother to his dukedom, but retired to a religious house, and passed the rest of his life in penitence and acts of devotion.—Shakespeare, *As You Like It* (1598).

Frederick, the unnatural and licentious brother of Alphonso, king of Naples, whose kingdom he usurped. He tried to seduce Evanthe (3 syl.), the

chaste wife of Valerio, but not succeeding in his infamous design, he offered her as a concubine for one month to any one who, at the end of that period, would yield his head to the block. As no one would accept the terms, Evanthê was restored to her husband.—Beaumont and Fletcher, *A Wife for a Month* (1624).

Frederick (Don), a Portuguese merchant, the friend of Don Felix.—Mrs. Centlivre, *The Wonder* (1714).

Frederick the Great in Flight. In 1741 was the battle of Molwitz, in which the Prussians carried the day, and the Austrians fled; but Frederick, who commanded the cavalry, was put to flight early in the action, and thinking that all was lost, fled with his staff many miles from the scene of action.

Frederick the Great from Molwitz deigned to run.

Byron, *Don Juan*, viii. 22 (1824.)

Frederick (Olyphant). Young man who has incurred the enmity of one of the Brotherhood of the Sea. In consequence, he is abducted upon the threshold of a friend's house, and put on board a vessel with directions to the Brotherhood never to allow him to land. He gains his liberty through the accidental drowning of his jailor, and returns to New York, where his absence had excited the wildest alarm among his friends and the most fanciful speculations among acquaintances.—Brander Matthews, *The Last Meeting*.

Frederick (Owen). Rector and friend of the Major's family, in Constance Fenimore Woolson's novel, *For the Major*.

Freeborn John, John Lilburne, the republican (1613-1657).

Freedom (Wheeler). Hard-headed Yankee whose determination that one of his children shall bear his name is thwarted by circumstances until he gives up and "lets the Lord have His way."—Rose Terry Cooke, *Freedom Wheeler's Controversy* (1881).

Freehold, a grumpy, rusty, but soft-hearted old gentleman farmer, who hates all new-fangled notions, and detests “men of fashion.” He lives in his farm-house with his niece and daughter.

Aura Freehold, daughter of Freehold. A pretty, courageous, high-spirited lass, who wins the heart of Modely, a man of the world and a libertine.—John Philip Kemble, *The Farm-house*.

Freelove (*Lady*), aunt to Harriot [Russet]. A woman of the world, “as mischievous as a monkey, and as cunning too” (act i. 1).—George Colman, *The Jealous Wife* (1761).

Freeman (*Charles*), the friend of Lovel, whom he assists in exposing the extravagance of his servants.—Rev. J. Townley, *High Life Below Stairs* (1763).

Freeman (*Sir Charles*), brother of Mrs. Sullen and friend of Aimwell.—George Farquhar, *The Beaux’ Stratagem* (1705).

Freeman (*Mrs.*), a name assumed by the duchess of Marlborough in her correspondence with Queen Anne, who called herself “Mrs. Morley.”

Freemason (*The lady*), the Hon. Miss Elizabeth St. Leger (afterwards Mrs. Aldworth), daughter of Arthur, lord of Doneraile. In order to witness the proceedings of a lodge held in her father’s house, she hid herself in an empty clock-case; but, on being discovered, she was compelled to become a member of the craft.

Free Joe, negro manumitted by his master, the latter committing suicide immediately afterward. Joe has an easy time until his wife’s master refuses to let a “free nigger” hang about his place. He consorts with “poor white folks” in order to see “Lucinda,” meeting her secretly. At length she does not come for a month to the trysting-place, and he consults a fortune-teller who shows him that her master has taken her out of the county. Still he awaits her at the appointed rendezvous many days and nights, always sure that she will come, and laughing when others doubt it. One morning his friends, the poor whites, find him there dead.—Joel Chandler Harris, *Free Joe* (1888).

Free'port (*Sir Andrew*), a London merchant, industrious, generous, and of sound good sense. He was one of the members of the hypothetical club under whose auspices the *Spectator* was enterprised.

Freiherr von Guttingen, having collected the poor of his neighborhood in a great barn, burnt them to death, and mocked their cries of agony. Being invaded by a swarm of mice, he shut himself up in his castle of Güttingen, in the lake of Constance; but the vermin pursued him, and devoured him alive. The castle then sank in the lake, and may still be seen there. (See Hatto.)

Freischütz (*Der*), a legendary German archer, in league with the devil. The devil gave him seven balls, six of which were to hit with certainty any mark he aimed at; but the seventh was to be directed according to the will of the giver.—Weber, *Der Freischütz* (an opera, 1822).

✱ The libretto is by F. Kind, taken from Apel's *Gespensterbuch* (or ghost book). A translation of Apel's story may be found in De Quincey's works.

Freron (*Jean*), the person bitten by a mad dog, referred to by Goldsmith in the lines:

The man recovered of the bite
The dog it was that died.

Elegy on a Mad Dog.

Un serpent mordit Jean Freron, eh bien?

Le serpent en mourut.

Gibbon, *Decline and Fall, etc.*, vii. 4 (Milman's notes).

Freston, an enchanter, introduced in the romance of *Don Belia'nis of Greece*.

Freston, the enchanter, who bore Don Quixote especial ill-will. When the knight's library was destroyed, he was told that some enchanter had carried off the books and the cupboard which contained them. The niece thought the enchanter's name was Munaton; but the don corrected her, and said,

“You mean Freston.” “Yes, yes,” said the niece, “I know the name ended in *ton*.”

“That Freston,” said the knight, “is doing me all the mischief his malevolence can invent; but I regard him not.”—Ch. 7.

“That cursed Freston,” said the knight, “who stole my closet and books, has transformed the giants into windmills” (ch. 8).—Cervantes, *Don Quixote*. I. i. (1605).

Friars. The four great religious orders were Dominicans, Franciscans, Augustines, and Car´melites (3 *syl.*). Dominicans are called *black* friars, Franciscans *grey* friars, and the other two *white* friars. A fifth order was the Trinitarians or Crutched friars, a later foundation. The Dominicans were furthermore called *Frates Majores*, and the Franciscans *Frates Minores*.

(For friars famed in fable or story, see under each respective name or pseudonym.)

Friar (*Lawrence*). Ecclesiastic, who performs the marriage ceremony between Romeo and Juliet in Shakespeare’s play of that name.

Friar’s Tale (*The*), by Chaucer, in *The Canterbury Tales* (1388). An archdeacon employed a sumpnor as his secret spy to find out offenders, with the view of exacting fines from them. In order to accomplish this more effectually, the sumpnor entered into a compact with the devil, disguised as a yeoman. Those who imprecated the devil were to be dealt with by the yeoman-devil, and those who imprecated God were to be the sumpnor’s share. They came in time to an old woman “of whom they knew no wrong,” and demanded twelve pence “for cursing.” She pleaded poverty, when the sumpnor exclaimed, “The foul fiend fetch me if I excuse thee!” and immediately the foul fiend at his side did seize him, and made off with him, too.

Fribble, a contemptible molly-coddle, troubled with weak nerves. He “speaks like a lady for all the world, and never swears.... He wears nice white gloves, and tells his lady-love what ribbons become her complexion, where to stick her patches, who is the best milliner, where they sell the best tea, what is the best wash for the face, and the best paste for the hands. He

is always playing with his lady's fan, and showing his teeth." He says when he is married:

"All the domestic business will be taken from my wife's hands. I shall make the tea, comb the dogs, and dress the children myself."—D. Garrick, *Miss in Her Teens*, ii. (1753).

Friday (*My man*), a young Indian, whom Robinson Crusoe saved from death on a Friday, and kept as his servant and companion on the desert island.—Defoe, *Robinson Crusoe* (1709).

Friend (*The Poor Man's*), Nell Gwynne (1642-1691).

Friend of Man (*The*), the Marquis de ÈMirabeau; so called from one of his books, entitled *L'Ami des Hommes* (1715-1789).

Friends.

Frenchmen: Montaigne and Etienne de la Boëtie.

Germans: Goethe and Schiller.

Greeks: Achillês and Patroc'les; Diomēdês and Sthen'alos; Epaminondas and Pelop'idas; Harmo'dius and Aristogi'ton; Herculês and Iola'os; Idomeneus (4 syl.) and Mer'ion; Pyl'adês and Ores'tês; Septim'ios and Alcander; Theseus (2 syl.) and Pirith'oös.

Jews: David and Jonathan.

Syracusans: Damon and Pythias; Sacharissa and Amoret.

Trojans: Nisus and Euryalus.

Of Feudal History: Amys and Amylion.

Friendly (*Sir Thomas*), a gouty baronet living at Friendly Hall.

Lady Friendly, wife of Sir Thomas.

Frank Friendly, son of Sir Thomas and fellow-collegian with Ned Blushington.

Dinah Friendly, daughter of Sir Thomas. She marries Edward Blushington, "the bashful man."—W. T. Moncrieff, *The Bashful Man*.

Frithiof [*Frit.yof*], a hero of Icelandic story. He married Ingëborg [*In.ge.boy'e*] daughter of a petty Norwegian king, and the widow of Hring.

His adventures are recorded in an ancient Icelandic saga of the thirteenth century.

✱ Bishop Tegner has made this story the groundwork for his poem entitled *Frithiof's Saga*.

Frithiof's Sword, Angurva'del.

✱ *Frithiof* means "peace-maker," and *Angurvadel* means "stream of anguish."

Fritz (*Old*), Frederick II. "the Great," king of Prussia (1712, 1740-1786).

Fritz, a gardener, passionately fond of flowers, the only subject he can talk about.—E. Stirling, *The Prisoner of State* (1847).

Frog (*Nic.*), the linen-draper. The Dutch are so called in Arbuthnot's *History of John Bull*.

Nic. Frog was a cunning, sly rogue, quite reverse of John [*Bull*] in many particulars; covetous, frugal; minded domestic affairs; would pinch his belly to save his pocket; never lost a farthing by careless servants or bad debts. He did not care much for any sort of diversions, except tricks of high German artists and legerdemain; no man exceeded Nic. in these. Yet it must be owned that Nic. was a fair dealer, and in that way acquired immense riches.—Dr. Arbuthnot, *History of John Bull*, v. (1712).

Frollo (*Claude*), an archdeacon, absorbed in a search after the philosopher's stone. He has a great reputation for sanctity, but entertains a base passion for Esmeralda, the beautiful gypsy girl. Quasimodo flings him into the air from the top of Notre Dame, and dashes him to death.—Victor Hugo, *Notre Dame de Paris* (1831).

Fronde War (*The*), a political squabble during the ministry of Maz'arin in the minority of Louis XIV. (1648-1653).

Frondeur, a "Mrs. Candor," a backbiter, a railer, a scandal-monger; any one who flings stones at another. (French, *frondeur*, "a slinger," *fronde*, "a sling.")

"And what about Diebitsch?" began another frondeur.—*Véra*, 200.

Frondeurs, the malcontents in the Fronde war.

Front de Bœuf (*Sir Reginald*), a follower of Prince John of Anjou, and one of the knight's challengers.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Frontaletto, the name of Sa'cripant's horse. The word means "Little head."—Ariosto, *Orlando Furioso* (1516).

Fronti'no, the horse of Bradaman'tê (4 syl.). Roge'ro's horse bore the same name. The word means "Little head."—Ariosto, *Orlando Furioso* (1516).

The renowned Frontino, which Bradamantê purchased at so high a price, could never be thought thy equal [i.e. *Rosinantês equal*].—Cervantes, *Don Quixote* (1605).

Frost (*Jack*), Frost personified.

Jack Frost looked forth one still, clear night,
And he said, "Now I shall be out of sight,
So over the valley and over the height
In silence I'll take my way."

Hannah F. Gould.

Froth (*Master*), a foolish gentleman. Too shallow for great crime and too light for virtue.—Shakespeare, *Measure for Measure* (1603).

Froth (*Lord*), a good boon companion; but he vows that "he laughs at nobody's jests but his own or a lady's." He says, "Nothing is more unbecoming a man of quality than a laugh; 'tis such a vulgar expression of the passion; every one can laugh." To Lady Froth he is most gallant and obsequious, though her fidelity to her liege lord is by no means immaculate.

Lady Froth, a lady of letters, who writes songs, elegies, satires, lampoons, plays, and so on. She thinks her lord the most polished of all men, and his bow the pattern of grace and elegance. She writes an heroic poem called *The Syllabub*, the subject of which is Lord Froth's love for herself. In this poem she calls her lord "Spumoso" (*Froth*), and herself

“Biddy” (her own name). Her conduct with Mr. Brisk is most blamable.—W. Congreve, *The Double Dealer* (1700).

Frothal, king of Sora, and son of Annir. Being driven by tempest to Sarno, one of the Orkney Islands, he was hospitably entertained by the king, and fell in love with Coma’la, daughter of Starno, king of Inistore or the Orkneys. He would have carried her off by violence, but her brother Cathulla interfered, bound Frothal, and, after keeping him in bonds for three days, sent him out of the island. When Starno was gathered to his fathers, Frothal returned and laid siege to the palace of Cathulla; but Fingal, happening to arrive at the island, met Frothal in single combat, overthrew him, and would have slain him, if Utha, his betrothed (disguised in armor), had not interposed. When Fingal knew that Utha was Frothal’s sweetheart, he not only spared the foe, but invited both to the palace, where they passed the night in banquet and song.—Ossian, *Carric-Thura*.

Fudge Family (*The*), a family supposed by T. Moore to be visiting Paris after the peace. It consists of Phil Fudge, Esq., his son Robert, his daughter Biddy, and a poor relation named Phelim Connor (an ardent Bonapartist and Irish patriot), acting as bear-leader to Bob. These four write letters to their friends in England. The skit is meant to satirize the *parvenu* English abroad.

Phil Fudge, Esq., father of Bob and Biddy Fudge; a hack writer devoted to legitimacy and the Bourbons. He is a secret agent of Lord Castlereagh [*Kar. 'sl.ray*], to whom he addresses letters ii. and ix. and points out to his lordship that Robert Fudge will be very glad to receive a snug Government appointment, and hopes that his lordship will not fail to bear him in mind. Letter vi. he addresses to his brother, showing how the Fudge family is prospering, and ending thus:

Should we but still enjoy the sway
Of Sidmouth and of Castlereagh,
I hope ere long to see the day
When England’s wisest statesmen, judges,
Lawyers, peers, will all be—FUDGES.

Miss Biddy Fudge, a sentimental girl of 18, in love with “romances, high bonnets, and Mde. le Roy.” She writes letters i., v., x., and xi., describing to her friend Dolly or Dorothy the sights of Paris, and especially how she becomes acquainted with a gentleman whom she believes to be the king of Prussia in disguise, but afterwards she discovers that her disguised king calls himself “Colonel Calicot.” Going with her brother to buy some handkerchiefs, her visions of glory are sadly dashed when “the hero she fondly had fancied a king” turns out to be a common linen-draper. “There stood the vile treacherous thing, with the yard-measure in his hand.” “One tear of compassion for your poor heart-broken friend. P.S.—You will be delighted to know we are going to hear Brunel to-night, and have obtained the governor’s box; we shall all enjoy a hearty good laugh, I am sure.”

Bob or *Robert Fudge*, son of Phil Fudge, Esq., a young exquisite of the first water, writes letters iii. and viii. to his friend Richard. These letters describe how French dandies dress, eat, and kill time.—T. Moore (1818).

✱✱ A sequel, called *The Fudge Family in England*, was published.

Fulgentio, a kinsman of Roberto (king of the two Sicilies). He was the most rising and most insolent man in the court. Cami’ola calls him “a suit-broker,” and says he had the worse report among all good men for bribery and extortion. This canker obtained the king’s leave for his marriage with Camiöla, and he pleaded his suit as a right, not a favor; but the lady rejected him with scorn, and Adoni killed the arrogant “sprig of nobility” in a duel.—Massinger, *The Maid of Honor* (1637).

Fulkerson, Western man who removes to New York, and sets up a magazine founded upon “the greatest idea that has been struck since—the creation of man. I don’t want to claim too much, and I draw the line at the creation of man. But if you want to ring the morning stars into the prospectus, all right!”

He makes a success of it, as he has a habit of making of everything; marries a Southern girl, and goes to live over “the office.” “In New York you may do anything.” He violates all sorts of conventionalities, talks slang and loudly, yet is everybody’s friend and most people’s favorite.—W.D. Howells, *A Hazard of New Fortunes* (1889).

Fulmer, a man with many shifts, none of which succeed. He says:

“I have beat through every quarter of the compass ... I have blustered for prerogative; I have bellowed for freedom; I have offered to serve my country; I have engaged to betray it ... I have talked treason, writ treason ... And here I set up as a bookseller, but men leave off reading; and if I were to turn butcher, I believe ... they’d leave off eating.”

Patty Fulmer, an unprincipled, flashy woman, living with Fulmer, with the brevet rank of wife. She is a swindler, a scandal-monger, anything, in short, to turn a penny by; but her villainy brings her to grief.—Cumberland, *The West Indian* (1771).

Fum, George IV. The Chinese *fum* is a mixture of goose, stag, and snake, with the beak of a cock; a combination of folly, cowardice, malice, and conceit.

And where is Fum the Fourth, our royal bird?

Byron, *Don Juan*, xi. 78 (1824).

Fum-Hoam, the mandarin who restored Malek-al-Salem, king of Georgia, to his throne, and related to the king's daughter Gulchenraz [Gundogdi] his numerous metamorphoses; he was first Piurash, who murdered Siamek the usurper; then a flea; then a little dog; then an Indian maiden named Massouma; then a bee; then a cricket; then a mouse; then Abzenderoud the imaum'; then the daughter of a rich Indian merchant, the Jezdad of Iolcos, the greatest beauty of Greece; then a foundling found by a dyer in a box; then Dugmê, queen of Persia; then a young woman named Hengu; then an ape; then a midwife's daughter of Tartary; then the only son of the sultan of Agra; then an Arabian physician; then a wild man named Kolao; then a slave; then the son of a cadi of Erzerûm; then a dervise; then an Indian prince; and lastly Fum-Hoam.—T.S. Gueulette, *Chinese Tales* (1723).

Fum-Hoam, first president of the ceremonial academy of Pekin.—Goldsmith, *Citizen of the World* (1764).

Funk (*Peter*), auctioneer whose business is to cheat the unwary. Having been branded by a placard placed before his door, "*Beware of Mock Auctions!*" he conceals a scheme for labeling other places of business and general resort, including newspaper offices and churches.—Charles Frederick Briggs, *The Knickerbocker Magazine* (1846).

Fungo'so, a character in Ben Jonson's drama, *Every Man in His Humour* (1598).

Unlucky as Fungoso in the play.

Pope, *Essay on Criticism*, 328 (1711).

Furor (*intemperate anger*), a mad man of great strength, the son of Occasion. Sir Guyon, the "Knight of Temperance," overcomes both Furor and his mother, and rescues Phaon from their clutches.—Spenser, *Faëry Queen*, ii. 4 (1590).

Fusber'ta, the sword of Rinaldo.—Ariosto, *Orlando Furioso* (1516).

Fus'bos, minister of state to Artaxam'is, king of Uto'pia. When the king cuts down the boots which Bombastês has hung defiantly on a tree, the general engages the king in single combat, and slays him. Fusbos then coming up, kills Bombastês, "who conquered all but Fusbos, Fusbos him." At the close of the farce, the slain ones rise one after the other and join the dance, promising "to die again tomorrow," if the audience desires it.—W.B. Rhodes, *Bombastês Furioso*.

Fusbos, a *nom de plume* of Henry Plunkett, one of the first contributors to *Punch*.

Fy'rapel (*Sir*), the leopard, the nearest kinsman of King Lion, in the beast epic of *Reynard the Fox* (1498).

Gabble Rech, a cry like that of hounds, heard at night, foreboding trouble. Said to be the souls of unbaptized children wandering through the air till the day of judgment.—Charles Reade, *Put Yourself in His Place*.

Gabor, a Hungarian who aided Ulric in saving Count Stral'enheim from the Oder, and was unjustly suspected of being his murderer.—Bryon, *Werner* (1822).

Ga'briel (2 or 3 *syl.*), according to Milton is called “chief of the angelic guards” (*Paradise Lost*, iv. 549); but in bk. vi. 44, etc., Michael is said to be “of celestial armies prince,” and Gabriel “in military prowess next.”

Go, Michael of celestial armies prince;
And thou in military prowess next,
Gabriel; lead forth to battle these my sons
Invincible.

Milton, *Paradise Lost*, vi. 44, etc, (1665).

✱✱ Gabriel is so called “The Messenger of the Messiah,” because he was sent by the Messiah to execute his orders on the earth. He is referred to in *Daniel* viii. 16, ix. 21; and in *Luke* i. 19, 26.

Gabriel (according to the *Korân* and Sale's notes):

1. It is from this angel that Mahomet professes to have received the *Korân*; and he acts the part of the Holy Ghost in causing believers to receive the divine revelation.—Ch. ii.

2. It was the angel Gabriel that won the battle of Bedr. Mahomet's forces were 319, and the enemy's a *thousand*; but Gabriel (1) told Mahomet to throw a handful of dust in the air, and so doing the eyes of the enemy were “confounded;” (2) he caused the army of Mahomet to appear twice as many

as the army opposed to it; (3) he brought from heaven 3000 angels, and, mounted on his horse Haïzûm, led them against the foe.—Ch. iii.

3. Gabriel appeared twice to Mahomet in his angelic form: first “in the highest part of the horizon,” and next “by the lote tree,” on the right hand of the throne of God.—Ch. liv.

5. Gabriel’s horse is called Haïzûm, and when the golden calf was made, a little of the dust from under this horse’s feet being thrown into its mouth, the calf began to low, and received life.—Ch. ii.

Gabriel (according to other legends):

The Persians call Gabriel “the angel of revelations,” because he is so frequently employed by God to carry His messages to man.

The Jews call Gabriel their enemy and the messenger of wrath; but Michael they call their friend, and the messenger of all good tidings.

In mediæval romance, Gabriel is the second of the seven spirits which stand before the throne of God, and he is frequently employed to carry the prayers of man to heaven, or bring the messages of God to man.

Longfellow, in the *Golden Legend*, makes Gabriel “the angel of the moon,” and says that he “brings to man the gift of hope.”

Gabriel Lajeunesse, son of Basil the blacksmith of Grand Pré, in Acadia (now *Nova Scotia*). He was legally plighted to Evangeline, daughter of Benedict Bellefontaine (the richest farmer of the village); but next day all the inhabitants were exiled by order of George II., and their property confiscated. Gabriel was parted from his troth-plight wife, and Evangeline spent her whole life in trying to find him. After many wanderings, she went to Philadelphia, and became a sister of mercy. The plague visited this city, and in the almshouse the sister saw an old man stricken down by the pestilence. It was Gabriel. He tried to whisper her name, but died in the attempt. He was buried, and Evangeline lies beside him in the grave.—Longfellow, *Evangeline* (1849).

Gabrielle (*Charmante*), or *La Belle Gabrielle*, daughter of Antoine d’Estrées (grand-master of artillery and governor of the Ile de France). Henri IV. (1590) happened to stay for the night at the chateau de Cœuvres, and fell in love with Gabrielle, then 19 years old. To throw a veil over his

intrigue, he gave her in marriage to Damerval de Liancourt, created her duchess of Beaufort, and took her to live with him at court.

The song beginning “Charmante Gabrielle ...” is ascribed to Henri VI.

Gabrielle (*von Dohna*). Brought up by her widowed father in singleness of heart and happiness until when she is over twenty he is again betrothed, and his *fiancée* persuades him to send his daughter to visit a relative, the Countess von Kronfels. She is a selfish old woman who adores her dog, and slights her invalid son. Gabrielle is dutiful to the old countess, and an angel of mercy to her son, although for awhile she dislikes and fears him. Finally, she tells the crippled man:

“You are a greater hero in my eyes than if you were leading men to battle. You may send me away if you will, but you will break my heart.”

He loves her too well to let her go.—Blanche Willis Howard, *The Open Door* (1889).

Gabri’na, wife of Arge’o, baron of Servia, tried to seduce Philandre, a Dutch knight; but Philandre fled from the house, where he was a guest. She then accused him to her husband of a wanton insult, and Argeo, having apprehended him, confined him in a dungeon. One day, Gabrina visited him there, and implored him to save her from a knight who sought to dishonor her. Philandre willingly espoused her cause, and slew the knight, who proved to be her husband. Gabrina then told her champion that if he refused to marry her, she would accuse him of murder to the magistrates. On this threat he married her, but ere long was killed by poison. Gabrina now wandered about the country as an old hag, and being fastened on Odori’co, was hung by him to the branch of an elm.—Ariosto, *Orlando Furioso* (1516).

Gabriolet’ta, governess of Brittany, rescued by Am’adis de Gaul from the hands of Balan (“the bravest and strongest of all giants”).—Vasco de Lobeira, *Amadis de Gaul*, iv. 129 (fourteenth century.)

Gadshill, a companion of Sir John Falstaff. This thief receives his name from a place called Gadshill, on the Kentish road, notorious for the many robberies committed there.—Shakespeare, 1 *Henry IV.* act ii. sc. 4 (1597).

Ga'heris (*Sir*), son of Lot (king of Orkney) and Morgause (King Arthur's sister). Being taken captive by Sir Turquine, he was liberated by Sir Launcelot du Lac. One night, Sir Gaheris caught his mother in adultery with Sir Lamorake, and, holding her by the hair, struck off her head.

Gaiour [*Djow. 'r*], emperor of China, and father, of Badour'a (the "most beautiful woman ever seen upon earth"). Badoura married Camaral'zaman, the most beautiful of men.—*Arabian Nights* ("Camaralzaman and Badoura"). (See GIAOUR).

Gal'ahad (*Sir*), the chaste son of Sir Launcelot and the fair Elaine (King Pelles's daughter, pt. iii. 2), and thus was fulfilled a prophecy that she should become the mother of the noblest knight that was ever born. Queen Guenevere says that Sir Launcelot "came of the eighth degree from our Saviour, and Sir Galahad is of the ninth ... and, therefore, be they the greatest gentlemen of all the world" (pt. iii. 35). His sword was that which Sir Balin released from the maiden's scabbard (see BALIN), and his shield belonged to King Euelake [*Evelake*], who received it from Joseph of Arimathy. It was a snow-white shield, on which Joseph had made a cross with his blood (pt. iii. 39). After divers adventures, Sir Galahad came to Sarras, where he was made king, was shown the sangraal by Joseph of Arimathy, and "took the Lord's body between his hands," and died. Then suddenly "a great multitude of angels bear his soul up to heaven," and "sithence was never no man that could say he had seen the sangraal" (pt. iii. 103).

Sir Galahad was the only knight who could sit in the "Siege Perilous," a seat in the Round Table reserved for the knight destined to achieve the quest of the holy graal, and no other person could sit in it without peril of his life (pt. iii. 32). He also drew from the iron and marble rock the sword which no other knight could release (pt. iii. 33). His great achievement was that of the Holy Graal.

Sometimes on lonely mountain-meres
I find a magic bark;
I leap on board: no helmsman steers
I float till all is dark.

A gentle sound, an awful light!
Three angels bear the holy Grail
With folded feet, in stoles of white
On sleeping wings they sail.
Ah, blessed vision! blood of God!
My spirit beats her mortal bars,
As down dark tides the glory slides
And star-like mingles with the stars.

Tennyson, *Sir Galahad*.

Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire; and he smote himself into that bread; so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again ... then he took the holy vessel and came to Sir Galahad as he kneeled down, and there he received his Saviour ... then went he and kissed Sir Bors ... and kneeled at the table and made his prayers; and suddenly his soul departed ... and a great multitude of angels bear his soul to heaven.—Sir T. Malory, *History of Prince Arthur*, iii. 101-103 (1470).

✱✱ Sir Galahalt, the son of Sir Brewnor, must not be confounded with Sir Galahad, the son of Sir Launcelot.

Galahalt (*Sir*), called “The Haut Prince,” son of Sir Brewnor. He was one of the knights of the Round Table.

Gal’antyse (3 *syl.*), the steed given to Graunde Armoure by King Melyzyus.

And I myselfe shall give you a worthy stede,
Called Galantyse, to helpe you in your nede.

Stephen Hawes, *The Passe-tyme of Plesure*, xxviii. (1515).

Ga’laor (*Don*), brother of Am’adis de Gaul. A *desultor amoris*, who, as Don Quixote says, “made love to every pretty girl he met.” His adventures form a strong contrast to those of his more serious brother.—*Amadis de Gaul* (fourteenth century).

A barber in the village insisted that none equalled “The Knight of the Sun” [i.e. *Amadis*], except Don Galaor his brother.—Cervantes, *Don Quixote*, I. 1 (1605).

Gal’apas, a giant of “marvellous height” in the army of Lucius, king of Rome. He was slain by King Arthur.

[*King Arthur*] slew a great giant named Galapas ... He shortened him by smiting off both his legs at the knees, saying, “Now art thou better of a size to deal with than thou wert.” And after, he smote off his head.—Sir T. Malory, *History of Prince Arthur*, I. 115 (1470).

Gal’aphron or GALLAPHRONE (3 syl.), a king of Cathay, father of Angelica.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

When Agrican ... besieged Albracca ...
The city of Gallaphrone, whence to win
The fairest of her sex, Angelica.

Milton, *Paradise Regained*, iii. (1671).

Galasp, or rather George Gillespie, mentioned by Milton in *Sonnet*, x., was a Scottish writer against the independents, and one of the “Assembly of Divines” (1583-1648). See Colkitto.

Galatea. Lovely statue, made by Pygmalion, and endued with life by Venus at the prayer of the sculptor-lover.

Galate’a, a sea-nymph, beloved by Polypheme (3 syl.) She herself had a heartache for Acis. The jealous giant crushed his rival under a huge rock, and Galatēa, inconsolable at the loss of her lover, was changed into a fountain. The word Galatea is used poetically for any rustic maiden.

✱✱ Handel has an opera called *Acis and Galatea* (1710).

Galatea, a wise and modest lady attending on the princess in the drama of *Philaster* or *Love Lies a-bleeding*, by Beaumont and Fletcher (1608).

Gala’tine (3 syl.), the sword of Sir Gaw’ain, King Arthur’s nephew.—Sir T. Malory, *History of Prince Arthur*, i. 93 (1470).

Galbraith (*Miss Lucy*), a young lady who finds herself *en tête-a-tête* with her *çi-devant* lover in a parlor-car. Conversation ensues and a quarrel. Upon attempting to leave the car, she discovers that it is uncoupled and solitary upon the track. In the fright of the alarm caused by what she assumes to be peril, she falls into her lover's arms entreating forgiveness. The reconciliation is complete by the time they arrive safely at Schenectady.—W. D. Howells, *The Parlor Car, A Farce* (1876).

Galbraith (*Major Duncan*), of Garschattachin, a militia officer.—Sir W. Scott, *Rob Roy* (time, George I.).

Ga'len, an apothecary, a medical man (in disparagement). Galen was the most celebrated physician of ancient Greece, and had a greater influence on medical science than any other man before or since (A. D. 130-200).

Unawed, young Galen bears the hostile brunt,
Pills in his rear, and Cullen in his front.

Wm. Falconer, *The Midshipman*.

Dr. William Cullen, of Hamilton, Lanarkshire, author of *Nosology*, (1712-1790).

Gal'enist, a herb doctor.

The Galënist and Paracelsian

S. Butler, *Hudibras*, iii. 3 (1678).

Galeotti Martivalle, (*Martius*), **astrologer** of Louis XI. Being asked by the superstitious king if he knew the day of his own death, the crafty astrologer replied that he could not name the exact day, but he had learnt thus much by his art—that it would occur just twenty-four hours before the decease of his majesty (ch. xxix.).—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

*✱ Thrasullus the soothsayer made precisely the same answer to Tiberius, emperor of Rome.

Galera'na is called by Ariosto the wife of Charlemagne; but the nine wives of that emperor are usually given as Hamiltrude (3 *syl.*), Desidera'ta, Hil'degarde (3 *syl.*), Fastrade (2 *syl.*), Luitgarde, Maltegarde, Gersuinde, Regi'na, and Adalin'da.—Ariosto, *Orlando Furioso*, xxi. (1516).

Galère (2 *syl.*). *Que diable allait-il faire dans cette galère?* Scapin wants to get from G ron te (a miserly old hunk)  1500, to help Leandre, the old man's son, out of a money difficulty. So Scapin vamps up a cock-and-bull story about Leandre being invited by a Turk on board his galley, where he was treated to a most sumptuous repast; but when the young man was about to quit the galley, the Turk told him he was a prisoner, and demanded  1500 for his ransom within two hours' time. When [G ron te](#) hears this, he exclaims, "Que diable allait-il faire dans cette gal re?" and he swears he will arrest the Turk for extortion. Being shown the impossibility of so doing, he again exclaims, "Que diable allait-il faire dans cette gal re?" and it flashes into his mind that Scapin should give himself up as surety for the payment of the ransom. This of course Scapin objects to. The old man again exclaims, "Que diable allait-il faire dans cette gal re?" and commands Scapin to go and tell the Turk that  1500 is not to be picked off a hedge. Scapin says the Turk does not care a straw about that, and insists on the ransom. "Mais, que diable allait-il faire dans cette gal re?" cries the old hunk; and tells Scapin to go and pawn certain goods. Scapin replies there is no time, the two hours are nearly exhausted. "Que diable," cries the old man again, "allait-il faire dans cette gal re?" and when at last he gives the money, he repeats the same words, "Mais, que diable allait-il faire dans cette gal re?"—Moli re, *Les Fourberies de Scapin*. ii. 11 (1671).

Gal'gacus, chief of the Caledonians, who resisted Agric la with great valor. In A. D. 84 he was defeated, and died on the field. Tac tus puts into his mouth a noble speech, made to his army before the battle.

Galgacus, their guide,
Amongst his murdered troops there resolutely died.
Drayton, *Polyolbion*, viii. (1612).

Galia'na, a Moorish princess, daughter of Gadalfé, king of Tolēdo. Her father built for her a palace on the Tagus, so splendid that “a palace of Galiana” has become a proverb in Spain.

Galien Restored, a mediæval romance of chivalry. Galien was the son of Jaqueline (daughter of Hugh, king of Constantinople). His father was Count Oliver of Vienne. Two fairies interested themselves in Jaqueline's infant son; one, named Galienne, had the child named after her, Galien; and the other insisted that he should be called “Restored,” for that the boy would *restore* the chivalry of Charlemagne.—Author unknown.

Galile'o [GALILEI], born at Pisa, but lived chiefly in Florence. In 1633 he published his work on the Copernican system, showing that “the earth moved and the sun stood still.” For this he was denounced by the Inquisition of Rome, and accused of contradicting the Bible. At the age of 70 he was obliged to abjure his system, in order to gain his liberty. After pronouncing his abjuration, he said, in a stage whisper, *E pur si muove* (“It does move, though”). This is said to be a romance (1564-1642).

Galinthia, daughter of Prætus, king of Argos. She was changed by the Fates into a cat, and in that shape was made by Hecate her high priestess.—Antonius Liberalis, *Metam*, xxix.

Gallegher, audacious errand-boy in the office of a daily newspaper. He outwits police and sporting-men, and shows detective genius unequalled by a “professional,” becoming the means of arresting a noted murderer, and driving into town after midnight with the news of this event and of a big prize-fight, sinking exhausted on the office floor with the exclamation, “I beat the town!”—Richard Harding Davis, *Gallegher* (1890).

Gallegos [Gal'.le.goze], the people of Galacia (once a province of Spain).

Gallice'næ, priestesses of Gallic mythology, who had power over the winds and waves. There were nine of them, all virgins.

Galligan'tus, the giant who lived with Hocus-Pocus, the conjuror. When Jack the Giant-killer blew the magic horn, both the giant and conjuror were overthrown.—*Jack the Giant-killer*.

Gallo-ma'nia, a *furor* for everything French. Generally applied to that vile imitation of French literature and customs which prevailed in Germany in the time of Frederick II. of Prussia. It is very conspicuous in the writings of Wieland (1733-1813).

Galloping Dick, Richard Ferguson, the highwayman, executed in 1800.

Galloway (*The Fair Maid of*), Margaret, only daughter of Archibald, fifth earl of Douglas. She married her cousin William, to whom the earldom passed in 1443. After the death of her first husband, she married his brother James (the last earl of Douglas).

Gallowglasses, heavy-armed foot-soldiers of Ireland and the western isles; the light-armed troops were called kernes.

—— the merciless Macdonwald

—— from the western isles

Of kernes and gallowglasses is supplied.

Shakespeare's *Macbeth*, act i. sc. 2.

Gallura's Bird, the cock, the emblem of Gallura in Sardinia, ruled by Nino di Gallura de'Visconti. Dante meets Nino in purgatory, who sends a message to his daughter, but reproaches the mother with her marriage after his death, to Galeazzo de'Visconti of Milan, whose emblem was a viper.

For her so fair a burial will not make

The viper which calls Milan to the field,

As had been made by shrill Gallura's bird.

Dante, *Purgatorio*, viii.

Gal'way Jury, an independent jury, neither to be brow-beaten nor led by the nose. In 1635, certain trials were held in Ireland, respecting the right of the Crown to the counties of Ireland. Leitrim, Roscommon, Sligo, and

Mayo gave judgment for the Crown, but Galway stood out, whereupon each of the jury was fined £4000.

Ga'ma (*Vasco da*), the hero of Camoëns's *Lusiad*. Sagacious, intrepid, tender-hearted, pious, and patriotic. He was the first European navigator who doubled the Cape of Good Hope (1497).

Gama, captain of the venturous band,
Of bold emprise, and born for high command,
Whose martial fires, with prudence close allied,
Ensured the smiles of fortune on his side.

Camoens, *Lusiad*, i. (1569).

✱✱ Gama is also the hero of Meyerbeer's posthumous opera called *L'Africaine* (1865).

Gam'elyn (3 syl.), youngest of the three sons of Sir Johan di Boundys, who, on his death-bed, left "five plowes of land" to each of his two elder sons, and the residue of his property to the youngest. The eldest son took charge of Gamelyn, but treated him shamefully. On one occasion he said to him, "Stand still, gadelyng, and hold thy peace." To which the proud boy retorted, "I am no gadelyng, but the lawful son of a lady and true knight." On this, the elder brother sent his servants to chastise him, but he drove them off "with a pestel." At a wrestling match young Gamelyn threw the champion, and carried off the prize ram; but on reaching home found the door closed against him. He at once kicked the door down, and threw the porter into a well. The elder brother now bound the young madcap to a tree, and left him two days without food; but Adam the spencer, unloosed him; and Gamelyn fell upon a party of ecclesiastics, who had come to dine with his brother, and "sprinkled holy water on them with a stout oaken cudgel." The sheriff sent to apprehend the young spitfire, but he fled with Adam into the woods, and came upon a party of foresters sitting at meat. The captain gave him welcome, and Gamelyn in time became "king of the outlaws." His brother being sheriff, would have put him to death, but Gamelyn hanged his brother on a forest tree. After this the king appointed him chief ranger, and he married.—The Coke's *Tale of Gamelyn*, formerly attributed to Chaucer.

✱ Lodge has made this tale the basis of his romance entitled *Rosalynd or Eupheus' Golden Legacy* (1590); and from Lodge's novel Shakespeare has borrowed the plot, with some of the character and dialogue, of *As You Like It*.

Gamelyn de Guar'dover (*Sir*), an ancestor of Sir Arthur Wardour.—Sir W. Scott, *Antiquary* (time, George III.).

Gamester (*The*), a tragedy by Ed. Moore (1753). The name of the gamester is Beverley, who in despair commits suicide; and the object of the play is to show the great evils of gambling.

Gamester (The), by Mrs. Centlivre (1705). The hero is Valere, to whom Angelica gives a picture, which she enjoins him not to lose on pain of forfeiting her hand. Valere loses it in play, and Angelica, in disguise, is the winner. After much tribulation, Valere is cured of his vice, the picture is restored, and the two are happily united in marriage.

Gammer Gurton's Needle, by Mr. S., Master of Arts. It was in existence, says Warton, in 1551 (*English Poetry*, iv. 32). Sir Walter Scott says; "It was the supposed composition of John Still, M.A., afterwards bishop of Bath and Wells;" but in 1551 John Still was a boy not nine years old. The fun of this comedy turns on the loss and recovery of a *needle*, with which Gammer Gurton was repairing the breeches of her man Hodge. The comedy contains the famous drinking song, "I cannot eat but little Meat."

Gamp (*Sarah*), a monthly nurse, residing in Kingsgate Street, High Holborn. Sarah was noted for her gouty umbrella, and for her perpetual reference to an hypothetical Mrs. Harris, whose opinions were a confirmation of her own. She was fond of strong tea and strong stimulants. "Don't ask me," she said, "whether I won't take none, or whether I will, but leave the bottle on the chimley piece, and let me put my lips to it when I am so disposed." When Mrs. Prig "her pardner," stretched out her hand to the teapot [*filled with gin*], Mrs. Gamp stopped the hand and said with great feeling, "No, Betsy! drink fair, wotever you do." (See HARRIS.)—C. Dickens, *Martin Chuzzlewit*, xlix. (1843).

✱ A big, pawky umbrella is called a *Mrs. Gamp*, and in France, *un Robinson*, from Robinson Crusoe's umbrella.

✱ Mrs. Gamp and Mrs. Harris have Parisian sisters in Mde. Pochet and Mde. Gibou, creations of Henri Monnier.

Gan. (See GANELON.)

Gan'dalin, earl of the Firm Island, and 'squire of Am'adis de Gaul.

Gandalin, though an earl, never spoke to his master but cap in hand, his head bowing all the time, and his body bent after the Turkish manner.—Cervantes, *Don Quixote*, I. iii. 6 (1605).

Gan'elon (2 *syl.*), count of Mayence, the “Judas” of Charlemagne's paladins. His castle was built on the Blocksberg, the loftiest peak of the Hartz Mountains. Charlemagne was always trusting this base knight, and was as often betrayed by him. Although the very business of the paladins was the upholding of Christianity, Sir Ganelon was constantly intriguing for its overthrow. No doubt jealousy of Sir Roland made him a traitor, and he basely planned with Marsillus (the Moorish king), the attack of Roncesvallês. The character of Sir Ganelon was marked with spite, dissimulation, and intrigue, but he was patient, obstinate and enduring. He was six feet and a half in height, had large glaring eyes and fiery red hair. He loved solitude, was very taciturn, disbelieved in the existence of moral good, and has become a by-word for a false and faithless friend. Dantê has placed him in his “Inferno.” (Sometimes called GAN.)

The most faithless spy since the days of Ganelon.—Sir W. Scott, *The Abbot*, xxiv. (1820).

Ganem, “The Slave of Love.” The hero and title of one of the *Arabian Nights* tales. Ganem was the son of a rich merchant of Damascus, named Abou Aibou. On the death of his father he went to Bagdad, to dispose of the merchandise left, and accidentally saw three slaves secretly burying a chest in the earth. Curiosity induced him to disinter the chest, when lo! it contained a beautiful woman, sleeping from the effects of a narcotic drug. He took her to the lodgings, and discovered that the victim was Fetnab, the

caliph's favorite, who had been buried alive by order of the sultana, out of jealousy. When the caliph heard thereof, he was extremely jealous of the young merchant, and ordered him to be put to death, but he made good his escape in the guise of a waiter, and lay concealed till the angry fit of the caliph had subsided. When Haroun-al-Raschid (the caliph) came to himself, and heard the unvarnished facts of the case, he pardoned Ganem, gave to him Fetnab for a wife, and appointed him to a lucrative post about the court.

Gan'esa, goddess of wisdom, in Hindû mythology.

Then Camdeo [*Love*] bright and Ganesa sublime
Shall bless with joy their own propitious clime.

Campbell, *Pleasures of Hope*, i. (1799).

Ganlesse (*Richard*), *alias* SIMON CANTER, *alias* EDWARD CHRISTIAN, one of the conspirators.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Ganna, the Celtic prophetess, who succeeded Velle'da. She went to Rome, and was received by Domitian with great honor.—Tacitus, *Annals*, 55.

Ganor, Gano'ra, Geneura, Ginevra, Genievre, Guinevere, Guenever, are different ways of spelling the name of Arthur's wife; called by Geoffrey of Monmouth, Guanhumara or Guan'humar; but Tennyson has made Guenevere the popular English form.

Gants Jaunes (*Des*), dandies, men of fashion.

Gan'ymede (3 *syl.*), a beautiful Phrygian boy, who was carried up to Olympos on the back of an eagle, to become cup-bearer to the gods instead of Hebe. At the time of his capture he was playing a flute while tending his father's sheep.

There fell a flute when Ganymede went up—
The flute that he was wont to play upon.

Jean Ingelow, *Honours*, ii.

(Jupiter compensated the boy's father for the loss of his son, by a pair of horses.)

Tennyson, speaking of a great reverse of fortune from the highest glory to the lowest shame, says:

They mounted *Ganymedes*,
To tumble *Vulcans* on the second morn.
The Princess, iii.

The Birds of Ganymede, eagles. Ganymede is represented as sitting on an eagle, or attended by that bird.

To see upon her shores her foul and conies feed,
And wantonly to hatch the birds of Ganymede.
Drayton, *Polyolbion*, iv. (1612).

✱✱ Ganymede is the constellation *Aquarius*.

Garagan'tua, a giant, who swallowed five pilgrims with their staves in a salad.—Rabelais, *The History of Garagantua* (1533).

“You must borrow me Garagantua's mouth first: 'tis a word too great for any mouth of this age's size.”—Shakespeare, *As You Like It*, act iii. sc. 2.

Gar'cias. *The soul of Peter Garcias*, money. Two scholars, journeying to Salamanca, came to a fountain, which bore this inscription; “Here is buried the soul of the licentiate Peter Garcias.” One scholar went away laughing at the notion of a buried *soul*, but the other, cutting with his knife, loosened a stone, and found a purse containing 100 ducats.—Lesage, *Gil Blas* (to the reader, 1715).

Garcilas'o, surnamed “the Inca,” descended on the mother's side from the royal family of Peru (1530-1568). He was the son of Sebastian Garcilaso, a lieutenant of Alvarado and Pizarro. Author of *Commentaries on the Origin of the Incas, their Laws and Government*.

Garcilaso [DE LA VEGA], called “The Petrarch of [Spain](#)”, born at Toledo (1503-1536). His poems are eclogues, odes, and elegies of great *naïveté*, grace, and harmony.

Sometimes he turned to gaze upon his book,
Boscan or Garcilasso [*sic*].

Byron, *Don Juan* i. 95 (1819).

Garda (*Thorne*). Beautiful, untaught and utterly unreasonable girl, whom everybody pets and who always gets her own way. She fascinates men and outwits women, defies all authority, and never loses her temper. In a lazy way she falls in love with one man after another, and is most constant to the least worthy. The best and kindest woman among her friends suffers in reputation from her escapades, and Garda accepts the sacrifice as a matter of course. The incarnation of sensuous selfishness.—Constance Fennimore Woolson, *East Angels* (1886).

Gardening (*Father of Landscape*), Lenotre (1613-1700).

Gar’diner (*Richard*), porter to Miss Seraphine Arthuret and her sister Angelica.—Sir W. Scott, *Redgauntlet* (time, George III.).

Gardiner (*Colonel*), colonel of Waverley’s Regiment.—Sir W. Scott, *Waverley* (time, George II.).

Gareth (*Sir*), according to Ancient romance, was the youngest son of Lot, king of Orkney and Morgawse, Arthur’s [half] sister. His mother, to deter him from entering Arthur’s court, said, jestingly, she would consent to his so doing if he concealed his name and went as a scullion for twelve months. To this he agreed, and Sir Kay, the king’s steward, nicknamed him “Beaumains,” because his hands were unusually large. At the end of the year he was knighted, and obtained the quest of Linet, who craved the aid of some knight to liberate her sister Lionês, who was held prisoner by Sir Ironside in Castle Perilous. Linet treated Sir Gareth with great contumely, calling him a washer of dishes and a kitchen knave; but he overthrew the five knights and liberated the lady, whom he married. The knights were—first, the Black Knight of the Black Lands *or* Sir Pere’ard (2 *syl.*), the Green

Knight *or* Sir Pertolope, the Red Knight *or* Sir Perimo'nês, the Blue Knight *or* Sir Persaunt of India (four brothers), and lastly, the Red Knight of the Red Lands *or* Sir Ironside.—Sir T. Malory, *History of Prince Arthur*, i. 120-153 (1470).

✱ According to Tennyson, Sir Gareth was “the last and tallest son of Lot, king of Orkney, and of Bellicent his wife.” He served as kitchen knave in King Arthur’s hall a twelvemonth and a day, and was nicknamed “Fair-hands” (*Beaumains*). At the end of twelve months he was knighted, and obtained leave to accompany Lynette to the liberation of her sister Lyonors, who was held captive in Castle Perilous by a knight called Death *or* Mors. The passages to the castle were kept by four brothers, called by Tennyson, Morning Star *or* Phos’phorus, Noonday Sun *or* Meridies, Evening Star *or* Hesp’erus, and Night *or* Nox, all of whom he overthrew. At length Death leapt from the cleft skull of Night, and prayed the knight not to kill him, seeing that what he did his brothers had made him do. At starting, Lynette treated Gareth with great contumely, but softened to him more and more after each victory, and at last married him.

He that told the tale in olden times
Says that Sir Gareth wedded Lyonors;
But he that told it later says Lynette.

Tennyson, *Idylls of the King* (“Gareth and Lynette”).

Gareth and Linet’ is in reality an allegory, a sort of Bunyan’s *Pilgrim’s Progress*, describing the warfare of a Christian from birth to his entrance into glory. The “Bride” lived in Castle Perilous, and was named Lionês; Linet’ represents the “carnal world,” which, like the inhabitants of the City of Destruction, jest and jeer at everything the Christian does. Sir Gareth fought with four knights, keepers of the roads “to Zion” *or* Castle Perilous, viz., Night, Dawn, Midday, and Evening, meaning the temptations of the four ages of man. Having conquered in all these, he had to encounter the last enemy, which is Death, and then the bride was won—the bride who lived in Castle Perilous *or* Mount Zion.

✱ Tennyson, in his version of this beautiful allegory, has fallen into several grave errors, the worst of which is his making Gareth marry Linet instead of the true bride. This is like landing his Pilgrim in the City of

Destruction, after having finished his journey and passed the flood. Gareth's *brother* was wedded to the world (*i.e.* Linet), but Gareth himself was married to the "true Bride," who dwelt in Castle Perilous. Another grave error is making Death crave of Gareth not to kill him, as what he did he was compelled to do by his elder brothers. I must confess that this to me is quite past understanding.—See *Notes and Queries*, January 19, February 16, March 16, 1878.

Gar'gamelle (3 *syl.*), wife of Grangousier and daughter of the Parpaillons. On the day that she gave birth to Gargantua, she ate 16 qrs. 2 bush. 3 pecks and a pipkin of dirt, the mere remains left in the tripe which she had for supper, although the tripe had been cleaned with the utmost care.—Rabelais, *Gargantua*, i. 4 (1533).

✱✱ Gargamelle is an allegorical skit on the extravagance of queens, and the dirt is their pin-money.

Gargan'tua, son of Grangousier and Gargamelle. It needed 17,913 cows to supply the babe with milk. Like Garagantua (*q.v.*), he ate in his salad lettuces as big as walnut trees, in which were lurking six pilgrims from Sebastian. He founded and endowed the abbey of Theleme (2 *syl.*), in remembrance of his victory over Picrochole (3 *syl.*).—Rabelais, *Gargantua*, i. 7 (1533).

✱✱ Of course, Gargantua is an allegorical skit on the allowance accorded to princes for their maintenance.

Gargantua's Mare. This mare was as big as six elephants, and had feet with fingers. On one occasion, going to school, the "boy" hung the bells of Notre Dame de Paris on his mare's neck, as jingles; but when the Parisians promised to feed his beast for nothing, he restored the peal. This mare had a terrible tail "every whit as big as the steeple of St. Mark's," and on one occasion being annoyed by wasps, she switched it about so vigorously that she knocked down all the trees in the vicinity. Gargantua roared with laughter, and cried, "Je trouve beau ce!" where upon the locality was called "Beauce."—Rabelais, *Gargantua*, i. 16 (1533).

✱✱ Of course this "mare" is an allegorical skit on the extravagance of court mistresses, and the "tail" is the suite in attendance on them.

Gargan'tuan Curriculum, a course of studies including all languages, all sciences, all the fine arts, with all athletic sports and calisthenic exercises.—Grangousier wrote to his son, saying:

“There should not be a river in the world, no matter how small, thou dost not know the name of, with the nature and habits of all fishes, all fowls of the air, all shrubs and trees, all metals, minerals, gems and precious stones. I would, furthermore, have thee study the Talmudists and Cabalists, and get a perfect knowledge of man, together with every language, ancient and modern, living or dead.”—Rabelais, *Pantag'ruel'* ii. 8 (1533).

Gar'gery (*Mrs. Joe*), Pip's sister. A virago, who kept her husband and Pip in constant awe.

Joe Gargery, a blacksmith, married to Pip's sister. A noble-hearted simple-minded man who loved Pip sincerely. Though uncouth in manners and ungainly in appearance, Joe Gargery was one of nature's gentlemen.—C. Dickens, *Great Expectations* (1860).

Gargouille (2 *syl.*), the great dragon that lived in the Seine, ravaged Rouen, and was slain by St. Roma'nus in the seventh century.

Garlic. The purveyor of the sultan of Casgar says he knew a man who lost his thumbs and great toes from eating garlic. The facts were these: A young man was married to the favorite of Zobeidê, and partook of a dish containing garlic; when he went to his bride, she ordered him to be bound, and cut off his two thumbs and two great toes, for presuming to appear before her without having purified his fingers. Ever after this he always washed his hands 120 times with alkali and soap after partaking of garlic in a ragout.—*Arabian Nights* (“The Purveyor's Story”).

Gar'rat (*The mayor of*). Garrat is a village between Wandsworth and Tooling. In 1780 the inhabitants associated themselves together to resist any further encroachments on their common, and the chairman was called the *Mayor*. The first “mayor” happened to be chosen on a general election, and so it was decreed that a new mayor should be appointed at each general election. This made excellent capital for electioneering squibs, and some of

the greatest wits of the day have ventilated political grievances, gibbeted political characters, and sprinkled holy water with good stout oaken cudgels under the mask of “addresses by the mayors of Garrat.”

The Mayor of Garrat, a farce by S. Foote (1762).

Garrick. Cool-headed, cool-hearted Federal agent who runs all sorts of dangers to bear into camp dispatches found upon a dead comrade, and marries a woman many degrees too noble for one whose ideals of morality are lower than becomes a man so brave in other matters.—Rebecca Harding Davis, *Waiting for the Verdict* (1866).

Garter. According to legend, Joan, countess of Salisbury, accidentally dropped her garter at a court ball. It was picked up by her royal partner, Edward III., who gallantly diverted the attention of the guests from the lady by binding the blue band round his own knee, saying, as he did so, “Honi soit qui mal y pense.”

The earl's greatest of all grandmothers
Was grander daughter still to that fair dame
Whose garter slipped down at the famous ball.

Robert Browning, *A Blot on the 'Scutcheon*, i., 3.

Gartha, sister of Prince Oswald of Vero'na. When Oswald was slain in single combat by Gondibert (a combat provoked by his own treachery), Gartha used all her efforts to stir up civil war; but Hermegild, a man of great prudence, who loved her, was the author of wiser counsel, and diverted the anger of the camp by a funeral pageant of unusual splendor. As the tale is not finished, the ultimate lot of Gartha is unknown.—Sir William Davenant, *Gondibert* (died 1668).

Garth (*Sip*), woman of the people, who “puts” everything “honest” to people. Shrewd, deep of heart and almost fierce of will, girding at her limitations, yet profoundly in sympathy with her fellow-sufferers, she becomes a valuable ally to her high-bred friend, Perley Kelso, in her efforts to bring comfort and beauty into the dwellings of the poor.—Elizabeth Stuart Phelps, *The Silent Partner* (1871).

Garth (*Caleb*), surveyor and land-agent. Excellent man, but better at lending than keeping money.

Mary Garth, his daughter; sensible and true woman, with few graces of person and no affectations.—George Eliot, *Middlemarch*.

Gas'abal, the 'squire of Don Galaor.

Gasabal was a man of such silence that the author names him only once in the course of his voluminous history.—*Don Quixote*, I. iii. 6 (1605).

Gascoigne (*Sir William*). Shakespeare says that Prince Henry “struck the chief justice in the open court,” but it does not appear from history that any blow was given. The fact is this:

One of the gay companions of the prince being committed for felony, the prince demanded his release, but Sir William told him the only way of obtaining a release

would be to get from the king a free pardon. Prince Henry now tried to rescue the prisoner by force, when the judge ordered him out of court. In a towering fury, the prince flew to the judgment seat, and all thought he was about to slay the judge; but Sir William said very firmly and quietly. “Syr, remember yourselfe. I kepe here the place of the kynge, your sovereigne lorde and father, to whom you owe double obedience; wherefore I charge you in his name to desyste of your wylfulnes.... And nowe for your contempte goo you to the pryson of the Kynges Benche, whereunto I commytte you, and remayne ye there prisoner untill the pleasure of the kynge be further known.” With which words the prince being abashed, the noble prisoner departed and went to the King’s Bench.—Sir Thomas Elyot, *The Governour* (1531).

Gashford, secretary to Lord George Gordon. A detestable, cruel sneak, who dupes his half-mad master, and leads him to imagine he is upholding a noble cause in plotting against the English Catholics. To wreak vengeance on Geoffrey Haredale, he incites the rioters to burn “The Warren,” where Haredale resided. Gashford commits suicide.—C. Dickens, *Barnaby Rudge* (1841).

Gaspar or Casper (“*the white one*”), one of the three Magi or kings of Cologne. His offering to the infant Jesus was *frankincense*, in token of divinity.

✱✱ The other two were Melchior (“king of light”), who offered *gold*, symbolical of royalty; and Balthazar (“lord of treasures”), who offered *myrrh*, to denote that Christ would die. Klopstock, in his *Messiah*, makes the number of the Magi *six*, not one of which names agrees with those of Cologne Cathedral.

Gaspard, the steward of Count De Valmont, in whose service he had been for twenty years, and to whom he was most devotedly attached.—W. Dimond, *The Foundling of the Forest*.

Gas’pero, secretary of state, in the drama called *The Laws of Candy*, by Beaumont and Fletcher (1647).

Gathe’ral (*Old*), steward to the duke of Buckingham.—Sir W. Scott, *Peve’ril of the Peak* (time, Charles II.).

Gath'erill (*Old*), bailiff to Sir Geoffrey Peveril of the Peak.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Gauden'tio di Lucca, the hero and title of a romance by Simon Berington. He makes a journey to Mezzoramia, an imaginary country in the interior of Africa.

Gau'difer, a champion in the romance of *Alexander*.

Gaudio'sa (*Lady*), wife of Pelayo; a wise and faithful counsellor, high-minded, brave in danger, and a real helpmate.—Southey, *Roderick, Last of the Goths* (1814).

Gaudissart, the droll French bagman.

Gaul, son of Morni of Strumon. He was betrothed to Oith'ona, daughter of Nuäth, but before the day of marriage he was called away by Fingal to attend him on an expedition against the Britons. At the same time Nuäth was at war, and sent for his son Lathmon; so Oithona was left unprotected in her home. Donrommath, lord of Uthal (or Cuthal) seized this opportunity to carry her off, and concealed her in a cave in the desert island of Trom'athon. When Gaul returned to claim his betrothed, he found she was gone, and was told by a vision in the night where she was hidden. Next day, with three followers, Gaul went to Tromathon, and the ravisher coming up, he slew him and cut off his head. Oithona, armed as a combatant, mingled with the fighters and was wounded. Gaul saw what he thought a youth dying, and went to offer assistance, but found it was Oithona, who forthwith expired. Disconsolate, he returns to Dunlathmon, and thence to Morven. Ossian, *Oithona*.

Gaunt'grim, the wolf, in Lord Lytton's *Pilgrims of the Rhine* (1834).

Bruin is always in the sulks, and Gauntgrim always in a passion.—Ch. xii.

Gavar'ni, the pseudonym of Sulpice Paul Chevalier, the great caricaturist of the French *Charivari* (1803-1896).

Gavroche (2 syl.), type of the Parisian street arab.—Victor Hugo, *Les Misérables* (1862).

Gawain [*Gaw' n*], son of King Lot and Morguase (Arthur's sister). His brothers were Agravain, Ga'heris, and Ga'reth. The traitor Mordred was his half-brother, being the adulterous offspring of Morgause and Prince Arthur. Lot was king of Orkney. Gawain was the second of the fifty knights created by King Arthur; Tor was the first, and was dubbed the same day (pt. i. 48). When the adulterous passion of Sir Launcelot for Queen Guenever came to the knowledge of the king, Sir Gawain insisted that the king's honor should be upheld. Accordingly, King Arthur went in battle array to Benwicke (*Brittany*), the "realm of Sir Launcelot," and proclaimed war. Here Sir Gawain fell, according to the prophecy of Merlin, "With this sword shall Launcelot slay the man that in this world he loved the best" (pt. i. 44). In this same battle the king was told that his bastard son Mordred had usurped his throne, so he hastened back with all speed, and in the great battle of the West received his mortal wound (pt. iii. 160-167).—Sir T. Malory, *History of Prince Arthur* (1470).

Of Arthurian knights, Gawain is called the "Courteous," Sir Kay the "Rude and Boastful," Mordred the "Treacherous," Launcelot the "Chivalrous," Galahad the "Chaste," Mark the "Dastard," Sir Palomides (3 syl.) the "Saracen," *i.e.* unbaptized, etc.

Gawky (*Lord*), Richard Grenville (1711-1770).

Gaw'rey, a flying woman, whose wings served the double purpose of flying and dress.—R. Pultock, *Peter Wilkins* (1750).

Gay (*Walter*), in the firm of Dombey and Son; an honest, frank, and ingenuous youth, who loved Florence Dombey, and comforted her in her early troubles. Walter Gay was sent in the merchantman called *The Son and Heir*, as junior partner, to Barbadoes, and survived a shipwreck. After his return from Barbadoes, he married Florence.—C. Dickens, *Dombey and Son* (1846).

Gayless (*Charles*), the penniless suitor of Melissa. His valet is Sharp.—Garrick, *The Lying Valet* (1741).

Gaylords (*The*). Village family in good circumstances.

Squire Gaylord, shrewd lawyer, with one tender place in his heart—his love for his only child.

Mrs. Gaylord, a calvinistic invalid, in awe of her imperious lord.

Marcia Gaylord, headstrong village beauty, who elopes with Bartley Hubbard, a newspaper man; goes with him to Boston; shares his capricious fortunes; adores and is madly jealous of him and goes home to nurse her sick mother, without her husband's consent. He sues for a divorce, prevented by her father's arrival prepared to give the other side of the question.—W. D. Howells, *A Modern Instance*.

Gay'ville (*Lord*), the affianced husband of Miss Alscrip "the heiress," whom he detests; but he ardently loves Miss Alton, her companion. The former is conceited, overbearing, and vulgar, but very rich; the latter is modest, retiring, and lady-like, but very poor. It turns out that £2000 a year of "the heiress's" property was entailed on Sir William Charleton's heirs, and therefore descended to Mr. Clifford in right of his mother. This money Mr. Clifford settles on his sister, Miss Alton (whose real name is Clifford). Sir Clement Flint tears the conveyance, whereby Clifford retains the £2000 a year, and Sir Clement settles the same amount on Lord Gayville, who marries Miss Alton, *alias* Miss Clifford.

Lady Emily Gayville, sister of Lord Gayville. A bright, vivacious, and witty lady, who loves Mr. Clifford. Clifford also greatly loves Lady Emily, but is deterred from proposing to her because he is poor and unequal to her in a social position. It turns out that he comes into £2000 a year in right of his mother, Lady Charlton; and is thus enabled to offer himself to the lady, by whom he is accepted.—General Burgoyne, *The Heiress* (1781).

Gayworthys' (*The*), New England household.

Dr. Gayworthy. Excellent man and physician. His heart is bound up in his step-grandson in whose favor he makes a will.

Johanna and Rebecca Gayworthy; one round, laughing and fair; the other, slight, brown, delicate, serious-eyed. Each has a lover and each her

disappointment and victory.

Mrs. Vorse or “Sister Prue,” step-daughter, a widow with one son—*Gershom*, who is wild for sea-life, and gets it.

Mrs. Gair, née Gayworthy; the town-sister, diplomatic and suave. She secretes the doctor’s will and manœuvres Gershom off to sea.

Sadie, or *Say Gair*; upright little girl, who grows into a sound-hearted woman, and brings crooked things straight after many days and much striving, by marrying Gershom.—A.D.T. Whitney, *The Gayworthys* (1865).

Gaz’ban, the black slave of the old fire-worshipper, employed to sacrifice the Mussulmans to be offered on the “mountain of fire.”—*Arabian Nights* (“Amgiad and Assad”).

Gazette (*Sir Gregory*), a man who delights in news, without having the slightest comprehension of politics.—Samuel Foote, *The Knights*.

Ge’ber, an Arabian alchemist, born at Thous, in Persia (eighth century). He wrote several treatises on the “art of making gold,” in the usual mystical jargon of the period; and hence our word *gibberish* (“senseless jargon”).

This art the Arabian Geber taught ...

The Elixir of Perpetual Youth.

Longfellow, *The Golden Legend*.

Geddes (*Joshua*), the quaker.

Rachael Geddes, sister of Joshua.

Philip Geddes, grandfather of Joshua and Rachael Geddes.—Sir W. Scott, *Redgauntlet* (time, George III.).

Geierstein [*Gi’.er.stine*], Arnold, count of.

Count Albert of Geierstein, brother of Arnold Biederman, disguised (1) as the black priest of St. Paul’s; (2) as president of the secret tribunal; (3) as monk at Mont St. Victoire.

Anne of Geierstein, called “The Maiden of the Mist,” daughter of Count Albert, and baroness of Arnheim.

Count Heinrich of Geierstein, grandfather of Count Arnold.

Count Williewald of Geierstein, father of Count Arnold.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Geislaer (*Peterkin*), one of the insurgents at Liège [*Le.aje*].—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Geith (*George*), a model of untiring industry, perseverance, and moral courage. Undaunted by difficulties, he pursued his onward way, and worked as long as breath was left him.—Mrs. Trafford [Riddell], *George Geith*.

Gelert, Llewellyn's favorite hound. One day, Llewellyn returned from hunting, when Gêlert met him smeared with gore. The chieftain felt alarmed, and instantly went to look for his baby son. He found the cradle overturned, and all around was sprinkled with gore and blood. He called his child, but no voice replied, and thinking the hound had eaten it, he stabbed the animal to the heart. The tumult awoke the baby boy, and on searching more carefully, a huge wolf was found under the bed, quite dead. Gêlert had slain the wolf and saved the child.

And now a gallant tomb they raise,
With costly sculpture decked;
And marbles, storied with his praise.
Poor Gêlert's bones protect.

Hon. W.R. Spencer, *Beth Gêlerts* ("Gêlerts Grave").

* This tale, with a slight difference, is common to all parts of the world. It is told in the *Gesta Romanorum* of Follicūlus, a knight, but the wolf is a "serpent," and Folliculus, in repentance, makes a pilgrimage to the Holy Land. In the sanskrit version, given in the *Pantschatantra* (A.D. 540), the tale is told of the brahmin Devasaman, an "ichneumon" and "black snake" taking the places of the dog and the wolf. In the Arabic version by Nasr-Allah (twelfth century), a "weasel" is substituted for the dog; in the Mongolian *Uligerun* a "polecat;" in the Persian *Sindibadnâme*, a "cat;" and in the *Hitopadesa* (iv. 3), an "otter." In the Chinese *Forest of Pearls from the Garden of the Law*, the dog is an "ichneumon," as in the Indian version (A.D. 668). In Sandabar, and also in the Hebrew version, the tale is

told of a dog. A similar tale is told of Czar Piras of Russia; and another occurs in the *Seven Wise Masters*.

Gel'tatly (*Davie*) idiot servant of the baron of Bradwardine (3 syl.).

Old Janet Gellatly, the idiot's mother.—Sir W. Scott, *Waverley* (time, George II.).

✱✱ In some editions the word is spelt “Gellatley.”

Geloi'os. Silly laughter personified. Geloios is slain by Encra'tês (*temperance*) in the battle of Mansoul. (Greek, *gēloios*, “facetious”).

Gem of Normandy, Emma, daughter of Richard “the Fearless,” duke of Normandy. She first married Ethelred II. of England, and then Canute, but survived both, and died in 1052.

Gems emblems of the Twelve Apostles.

ANDREW, the bright blue *sapphire*, emblematic of his heavenly faith.

BARTHOLOMEW, the red *carnelian*, emblematic of his martyrdom.

JAMES, the white *chalcedony*, emblematic of his purity.

JAMES THE LESS, the *topaz*, emblematic of delicacy.

JOHN, the *emerald*, emblematic of his youth and gentleness.

MATTHEW, the *amethyst*, emblematic of sobriety. Matthew was once a “publican,” but was “sobered” by the leaven of Christianity.

MATTHIAS, the *chrysolite*, pure as sunshine.

PETER, the *jasper*, hard and solid as the rock of the Church.

PHILIP, the friendly *sardonyx*.

SIMEON of Cana, the pink *hyacinth*, emblematic of sweet temper.

THADDEUS, the *chrysoprase*, emblematic of serenity and trustfulness.

THOMAS, the *beryl*, indefinite in lustre, emblematic of his doubting faith.

Gems symbolic of the Months.

January, the jacinth or hyacinth, symbolizing constancy and fidelity.

February, the amethyst, symbolizing peace of mind and sobriety.

March, the blood-stone or jasper, symbolizing courage and success in dangerous enterprise.

April, the sapphire and diamond, symbolizing repentance and innocence.

May, the emerald, symbolizing success in love.

June, the agate, symbolizing long life and health.

July, the carnelian, symbolizing cure of evils resulting from forgetfulness.

August, the sardonyx or onyx, symbolizing conjugal felicity.

September, the chrysolite, symbolizing preservation from folly, or its cure.

October, the aqua-marine, opal, or beryl, symbolizing hope.

November, the topaz, symbolizing fidelity and friendship.

December, the turquoise or ruby, symbolizing brilliant success.

✱✱ Some doubt exists between May and June, July and August. Thus some give the *agate* to May, and the *emerald* to June; the *carnelian* to August, and the *onyx* to July.

Gem'ini ("the twins"). Castor and Pollux are the two principal stars of this constellation; the former has a bluish tinge, and the latter a damask red.

As heaven's high twins, whereof in Tyrian blue
The one revolveth; through his course immense
Might love his fellow of the damask hue.

Jean Ingelow, *Honours*, i.

Gemini. Mrs. Browning makes Eve view in the constellation *Gemini* a symbol of the increase of the human race, and she loved to gaze on it.—E. B. Browning, *A Drama of Exile* (1850).

Geneu'ra. (See GINEURA).

✱✱ Queen Guinever or Guenever is sometimes called "Geneura," or "Genevra."

Gene'va Bull (*The*), Stephen Marshall, a Calvinistic preacher.

Geneviève (*St.*) the patron saint of Paris, born at Nanterre. She was a shepherdess, but went to Paris when her parents died, and was there during Attila's invasion (A.D. 451). She told the citizens that God would spare the city, and "her prediction came true." At another time, she procured food for the Parisians suffering from famine. At her request, Clovis built the church

of St. Pierre et St. Paul, afterwards called Ste. Geneviève. Her day is January 3. Her relics are deposited in the Panthéon now called by her name (419-512).

Genii or **Ginu**, an intermediate race between angels and men. They ruled on earth before the creation of Adam—D'Herbelot, *Bibliothèque Orientale*, 357 (1697). Also spelt Djinn and Jinn.

✱✱ Solomon is supposed to preside over the whole race of genii. This seems to have arisen from a mere confusion of words of somewhat similar sound. The chief of the genii was called a suleyman, which got corrupted into a proper name.

Genius and Common Sense, T. Moore says that Common Sense and Genius once went out together on a ramble by moonlight. Common Sense went prosing on his way, arrived home in good time, and went to bed; but Genius, while gazing at the stars, stumbled into a river, and died.

✱✱ This story is told of Thalês, the philosopher, by Plato. Chaucer has also an allusion thereto in his *Miller's Tales*.

So ferde another clerk with 'stronomye:

He walkêd in the feeldês for to pryë

Upon the sterrês, what ther shuld befall,

Til he was in a marlê pit i-fall,

Chaucer, *Canterbury Tales*, (1388).

Genna'ro the natural son of Lucrezia di Borgia (daughter of Pope Alexander VI.) before her marriage with Alfonso, duke of Ferra'ra. He was brought up by a Neapolitan fisherman. In early manhood he went to Venice, heard of the scandalous cruelty of Lucrezia, and with the heedless petulance of youth, mutilated the duke's escutcheon by striking out the B, thus converting Borgia into Orgia (*orgies*). Lucrezia demanded vengeance, and Gennaro was condemned to death by poison. When Lucrezia discovered that the offender was her own son, she gave him an antidote to the poison, and set him free. Not long after this, at a banquet given by Negro'ni Lucrezia revealed herself to Gennaro as his mother, and both expired of poison in the banquet hall.—Donizetti, *Lucrezia di Borgia* (1834).

Gennil (*Ralph*), a veteran in the troop of Sir Hugo de Lacy.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Genove'va, wife of Siegfried, count palatine of Brabant. Being suspected of infidelity, she was driven into the forest of Ardennes, where she gave birth to a son, who was suckled by a white doe. After a time Siegfried discovered his error, and both mother and child were restored to their proper home.—*German Popular Stories*.

Tieck and Müller have popularized the tradition, and Raupach has made it the subject of a drama.

Gentle Shepherd (*The*), George Grenville. In one of his speeches he exclaimed in the House, "Tell me where!" when Pitt hummed the line of a popular song, "Gentle Shepherd, tell me where!" and the House was convulsed with laughter (1712-1770).

Gentle Shepherd (*The*), the title and chief character of Allan Ramsay's pastoral (1725).

Gentleman of Europe (*The First*), George IV. (1762, 1820-1830).

It was the "first gentleman in Europe" in whose high presence Mrs. Rawdon passed her examination, and took her degree in reputation; so it must be flat disloyalty to doubt her virtue. What a noble appreciation of character must there not have been in *Vanity Fair* when that august sovereign was invested with the title of *Premier Gentilhomme* of all Europe!—Thackeray, *Vanity Fair* (1843).

Gentleman of Europe (*First*), Louis d'Artois.

Gentleman Smith, William Smith, actor, noted for his gentlemanly deportment on the stage (1730-1790).

Geoffrey, archbishop of York.—Sir W. Scott, *The Talisman* (time, Richard I.).

Geoffrey, the old ostler of John Mengs (inn-keeper at Kirchhoff).—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Geoffrey Crayon, the hypothetical name of the author of the *Sketch-Book* by Washington Irving (1818-1820).

George (*Honest*). General Monk, George, duke of Albemarle, was so called by the votaries of Cromwell (1608-1670).

George (*Mr.*), a stalwart, handsome, simple-hearted fellow, son of Mrs. Rouncewell, the housekeeper at Chesney Wold. He was very wild as a lad, and ran away from his mother to enlist as a soldier; but on his return to England he opened a shooting-gallery in Leicester Square, London. When Sir Leicester Dedlock, in his old age, fell into trouble, George became his faithful attendant.—C. Dickens, *Bleak House* (1853).

George (*St.*), the patron saint of England. He was born at Lydda, but brought up in Cappadocia, and suffered martyrdom in the reign of Diocletian, April, 23, A.D. 303. Mr. Hogg tells us of a Greek inscription at Ezra, in Syria, dated 346, in which the martyrdom of St. George is referred to. At this date was living George, bishop of Alexandria, with whom Gibbon, in his *Decline and Fall*, has confounded the patron saint of England; but the bishop died in 362, or fifty-nine years after the prince of Cappadocia. (See RED CROSS KNIGHT.)

* * Mussulmans revere St. George under the name of “Gherghis.”

St. George's Bones were taken to the church in the City of Constantine.

St. George's Head. One of his heads was preserved at Rome. Long forgotten, it was rediscovered in 751, and was given in 1600 to the church of Ferrara. Another of his heads was preserved in the church of Mares-Moutier, in Picardy.

St. George's Limbs. One of his arms fell from heaven upon the altar of Pantaleon, at Cologne. Another was preserved in a religious house of Barala, and was transferred thence in the ninth century to Cambray. Part of an arm was presented by Robert of Flanders to the City of Toulouse; another part was given to the abbey of Auchin, and another to the Countess Matilda.

George and the Dragon (*St.*). St. George, son of Lord Albert of Coventry, was stolen in infancy by “the weird lady of the woods,” who

brought the lad up to deeds of arms. His body had three marks; a dragon on the breast, a garter round one of the legs, and a blood-red cross on the right arm. When he grew to manhood, he fought against the Saracens. In Libya he heard of a huge dragon, to which a damsel was daily given for food, and it so happened that when he arrived the victim was Sabra, the king's daughter. She was already tied to the stake when St. George came up. On came the dragon; but the knight, thrusting his lance into the monster's mouth, killed it on the spot. Sabra, being brought to England, became the wife of her deliverer, and they lived happily in Coventry till death.—Percy, *Reliques* III. iii. 2.

St. George and the Dragon, on old guinea-pieces, was the design of Pistrucci. It was an adaptation of a didrachm of Tarentum, B.C. 250.

✱✱ The encounter between George and the dragon took place at Berytus (*Beyrut*).

The tale of St. George and the dragon is told in the *Golden Legends* of Jacques de Voragine.—See S. Baring-Gould, *Curious Myths of The Middle Ages*.

George I. and the duchess of Kendal (1719). The duchess was a German, whose name was Erangard Melrose de Schulemburg. She was created duchess of Munster, in Ireland, baroness Glastonbury, Countess of Feversham, and duchess of Kendal (died 1743).

George II. His favorite was Mary Howard, duchess of Suffolk.

George II., when angry, vented his displeasure by kicking his hat about the room. We are told that Xerxes vented his displeasure at the loss of his bridges by ordering the Hellespont to be fettered, lashed with 300 stripes, and insulted.

George III., and the Fair Quakeress. When George III. was about 20 years of age he fell in love with Hannah Lightfoot, daughter of a linen-draper in Market Street, St. James's. He married her in Kew Church, 1759, but of course the marriage was not recognized. (See *LOVERS*.)

✱✱ The following year (September, 1760), he married the Princess Charlotte of Mecklenburg-Strelitz. Hannah Lightfoot married a Mr. Axford, and passed out of public notice.

George IV. and Mrs. Mary Robinson, generally called Perdita. Mary Darby, at the age of 15, married Mr. Robinson, who lived a few months on credit, and was then imprisoned for debt. Mrs. Robinson sought a livelihood on the stage, and George IV., then Prince of Wales and a mere lad, saw her as “Perdita,” fell in love with her, corresponded with her under the assumed name of “Florizel,” and gave her a bond for £20,000, subsequently cancelled for an annuity of £500 (1758-1800).

✱ George IV. was born 1762, and was only 16 in 1778, when he fell in love with Mrs. Robinson. The young prince suddenly abandoned her, and after two other love affairs, privately married, at Carleton House (in 1785), Mrs. Fitzherbert, a lady of good family, and a widow, seven years his senior. The marriage being contrary to the law, he married the Princess Caroline of Brunswick, in 1795; but still retained his connection with Mrs. Fitzherbert, and added a new favorite, the Countess of Jersey.

George [DE LAVAL], a friend of Horace de Brienne (2 syl.). Having committed forgery, Carlos (*alias* Marquis d’Antas), being cognizant of it, had him in his power; but Ogarita (*alias* Martha) obtained the document, and returned it to George.—E. Stirling, *Orphan of the Frozen Sea* (1856).

George-a-Green, the pinner or pound-keeper of Wakefield, one of the chosen favorites of Robin Hood.

Veni Wakefield peramænum,
Ubi quærens Georgium Greenum,
Non inveni, sed in lignum,
Fixim reperi Georgii signum,
Ubi allam bibi feram,
Donec Georgio fortior eram.

Drunken Barnaby (1640).

Once in Wakefield town, so pleasant,
Sought I George-a-Green, the peasant;
Found him not, but spied instead, sir,
On a sign, “The George’s Head,” sir:
Valiant grown with ale like nectar.
What cared I for George or Hector?

✱ Robert Green has a drama entitled *George-a-Green, the Pinner of Wakefield* (1589).

Georgian Women (*The*) Allah, wishing to stock his celestial harem, commissioned an imaum to select for him forty of the loveliest women he could find. The imaum journeyed into Frankistan, and from the country of the Ingliz carried off the king's daughter. From Germany he selected other maidens; but when he arrived at Gori (north-west of Tiflis) he fell in love with one of the beauties, and tarried there. Allah punished him by death, but the maidens remained in Gori, and became the mothers of the most beautiful race of mortals in the whole earth.—*A Legend*.

Georgina [Vesey], daughter of Sir John Vesey. Pretty, but vain and frivolous. She loved, as much as her heart was susceptible of such a passion, Sir Frederick Blount, but wavered between her liking and the policy of marrying Alfred Evelyn, a man of great wealth. When she thought the property of Evelyn was insecure, she at once gave her hand to Sir Frederick.—Lord E. Bulwer Lytton, *Money* (1840).

Geraint' (*Sir*) of Devon, one of the knights of the Round Table. He was married to E'nid, only child of Yn'iol. Fearing lest Enid should be tainted by the queen, Sir Geraint left the court, and retired to Devon. Half sleeping and half waking, he overheard part of Enid's words, and fancying her to be unfaithful to him, treated her for a time with great harshness; but Enid nursed him when he was wounded with such wifely tenderness that he could no longer doubt her fealty, and a complete understanding being established, "they crowned a happy life with a fair death."—Tennyson, *Idylls of the King* ("Geraint and Enid").

Ger'aldin (*Lord*), son of the earl of Glenallen. He appears first as William Lovell, and afterwards as Major Neville. He marries Isabella Wardour (daughter of Sir Arthur Wardour).

Sir Aymer de Geraldin, an ancestor of Lord Geraldin.—Sir W. Scott, *the Antiquary* (time, George III.)

Ger'aldine (3 syl.), a young man who comes home from his travels to find his playfellow (who should have been his wife) married to old Wincott, who receives him hospitably as a friend of his father's, takes delight in hearing tales of his travels, and treats him most kindly. Geraldine and the wife mutually agree not in any wise to wrong so noble and confiding an old gentleman.—John Heywood, *The English Traveller* (1576-1645).

Geraldine (*Lady*), an orphan, the ward of her uncle Count de Valmont, and the betrothed of Florian ("the foundling of the forest," and the adopted son of the count). This foundling turns out to be his real son, who had been rescued by his mother and carried into the forest to save him from the hands of Longueville, a desperate villain.—W. Dimond, *The Foundling of the Forest*.

Geraldine (*The Fair*), the lady whose praises are sung by Henry Howard, earl of Surrey. Supposed to be Elizabeth Fitzgerald, daughter of Gerald [Fitzgerald](#), ninth earl of Kildare. She married the earl of Lincoln.

Gerard (*John*), an English botanist (1545-1607), who compiled the *Catalogus Arborum, Fruticum, et Plantorum, tam Indigenarum quam Exoticarum, in Horto Johannis Gerardi*. Also author of the *Herbal or General History of Plants* (1597).

Of these most helpful herbs yet tell we but a few,
To those unnumbered sorts of simples here that grew...
Not skillful Gerard yet shall ever find them all.

Drayton, *Polyolbion* xiii. (1613).

Gerard, attendant of Sir Patrick Charteris (provost of Perth).—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Gerhard the Good, a merchant of Cologne, who exchanges his rich freight for a cargo of Christian slaves, that he may give them their liberty. He retains only one, who is the wife of William, king of England. She is about to marry the merchant's son, when the king suddenly appears, disguised as a pilgrim. Gerhard restores the wife, ships both off to England,

refuses all recompense, and remains a merchant as before.—Rudolf of Ems (a minnesinger), *Gerhard the Good* (thirteenth century).

Ger'ion. So William Browne, in his *Britannia's Pastorals* (fifth song), calls Philip of Spain. The allusion is to Geryon of Gadês (*Cadiz*), a monster with three bodies (or, in other words, a king over three kingdoms) slain by Herculês.

* The three kingdoms over which Philip reigned were Spain, Germany and the Netherlands.

Gerlinda or **Girlint**, the mother of Hartmuth, king of Norway. When Hartmuth carried off Gudrun the daughter of Hettel (*Attila*), who refused to marry him, Gerlinda put her to the most menial work, such as washing the dirty linen. But her lover, Herwig, king of Heligoland, invaded Norway, and having gained a complete victory, put Gerlinda to death.—*An Anglo-Saxon Poem* (thirteenth century).

German Literature (*Father of*), Gotthold Ephraim Lessing (1729-1781).

Germany, formerly called Tongres. The name was changed (according to fable) in compliment to Ger'mana, sister of Julius Cæsar, and wife of Salvius Brabon, duke of Brabant.—Jehan de Maire, *Illustrations de Gaule*, iii. 20-23.

Geoffrey of Monmouth says that Ebraucus, one of the descendants of Brute, king of Britain, had twenty sons, all of whom, except the eldest, settled in Tongres which was then called Germany, because it was the land of the *germans* or brothers.

These germans did subdue all Germany,
Of whom it hight.

Spenser, *Faëry Queen*, ii. 10 (1590).

Geron'imo, the friend of Sganarelle (3 *syl.*). [Sganarelle](#) asks him if he would advise his marrying. "How old are you?" asks Geronimo; and being told that he is 63, and the girl under 20, says, "No." Sganarelle, greatly displeased at his advice, declares he is hale and strong, that he loves the

girl, and has promised to marry her. "Then do as you like," says Geronimo.—Molière, *Le Mariage Force* (1664).

✱ This joke is borrowed from Rabelais. Panurge asks Pantagruel whether he advises him to marry. "Yes," says the prince; whereupon Panurge states several objections. "Then don't," says the prince. "But I wish to marry," says Panurge. "Then do it by all means," says the prince. Every time the prince advises him to marry, Panurge objects; and every time the prince advises the contrary, the advice is equally unacceptable.—*Pantagruel*, iii. 9 (1545).

Géronte' (2 syl.), father of Léandre and Hyacinthe; a miserly old hunk. He has to pay Scapin £1500 for the "ransom" of Léandre, and after having exhausted every evasion, draws out his purse to pay the money, saying, "The Turk is a villain!" "Yes," says Scapin. "A rascal!" "Yes," says Scapin. "A thief!" "Yes," says Scapin. "He would wring from me £1500! would he?" "Yes," says Scapin. "Oh, if I catch him, won't I pay him out?" "Yes," says Scapin. Then putting his purse back into his pocket, Géronte' walks off, saying, "Pay the ransom, and bring back the boy." "But the money; where's the money?" says Scapin. "Oh, didn't I give it you?" "No," says Scapin. "I forgot," says Géronte, and he pays the money (act ii. 11).—Molière, *Les Fourberies de Scapin* (1671).

In the English, version called *The Cheats of Scapin*, by Otway, Géronte is called "Gripe" Hyacinthe is called "Clara," Léandre is Anglicized into "Leander," and the sum of money borrowed is £200.

Geronte (2 syl.), the father of Lucinde (2 syl.). He wanted his daughter to marry Horace, but as she loved Léandre, in order to avoid a marriage she detested she pretended to have lost the power of articulate speech, and only answered, "Han, hi, hon!" "Han, hi, hon, han!" Sganarelle, "le médecin malgré lui," seeing that this jargon was put on, and ascertaining that Léandre was her lover, introduced him as an apothecary, and the young man soon effected a perfect cure with "pills matrimoniac."—Molière, *Le Médecin Malgré Lui* (1666).

Ger'rard, king of the beggars, disguised under the name of Clause. He is the father of Florez, the rich merchant of Bruges.—Beaumont and Fletcher,

The Beggars' Bush (1622).

Ger'trude (2 syl.), Hamlet's mother. On the death of her husband, who was king of Denmark, she married Claudius, the late king's brother. Gertrude was accessory to the murder of her first husband, and Claudius was principal. Claudius prepared poisoned wine, which he intended for Hamlet; but the queen not knowing it was poisoned drank it and died; Hamlet, seeing his mother fall dead, rushed on the king and killed him.—Shakespeare, *Hamlet* (1596).

✱ In the *Historie of Hamblett*, Gertrude is called “Geruth.”

Gertrude, daughter of Albert, patriarch of Wy'oming. One day an Indian brought to Albert a lad (nine years old) named Henry Waldegrave (2 syl.), and told the patriarch he had promised the boy's mother, at her death, to place her son under his care. The lad remained at Wyoming for three years, and was then sent to his friends. When grown to manhood, Henry Waldegrave returned to Wyoming, and married Gertrude; but three months afterwards Brandt, at the head of a mixed army of British and Indians attacked the settlement, and both Albert and Gertrude were shot. Henry Waldegrave then joined the army of Washington, which was fighting for American independence.—Campbell, *Gertrude of Wyoming* (1809).

Gertrude. Brave heroine of Maria S. Cummins's *Lamplighter*. She raises herself by sheer force of energy and talent from the lowly station in which she was born to a position of highest respectability and influence (1853).

Gerun'dio (*Fray*), i.e. Friar Gerund, the hero and title of a Spanish romance, by the Jesuit De l'Isla. It is a satire on the absurdities and bad taste of the popular preachers of the time (1758).

Ge'ryon's Sons, the Spaniards; so called from Geryon, an ancient king of Spain, whose oxen were driven off by Her'culês. This task was one of the hero's “twelve labors.” Milton uses the expression in *Paradise Lost*, xi. 410 (1665).

Geryon'eo, a human monster with three bodies. He was of the race of giants, being the son of Geryon, the tyrant who gave all strangers “as food

to his kine, the fairest and the fiercest kine alive.” Geryoneo promised to take the young widow Belgê (2 *syl.*) under his protection; but it was like the wolf protecting the lamb, for “he gave her children to a dreadful monster to devour.” In her despair she applied to King Arthur for help, and the British king, espousing her cause, soon sent Geryoneo “down to the house of dole.”—Spenser, *Faëry Queen*, v. 10, 11 (1596).

✱✱ “Geryoneo” is the house of Austria, and Philip of Spain in particular. “King Arthur” is England, and the earl of Leicester in particular. The “Widow Belgê” is the Netherlands; and the monster that devoured her children the inquisition, introduced by the duke of Alva. “Geryoneo” had three bodies, for Philip ruled over three kingdoms—Spain, Germany and the Netherlands. The earl of Leicester, sent in 1585 to the aid of the Netherlands, broke off the yoke of Philip.

Ges'mas, the impenitent thief crucified with our Lord. In the apocryphal *Gospel of Nicodemus*, he is called Gestas. The penitent thief was Dismas, Dysmas, Demas, or Dumacus.

Three bodies on three crosses hang supine;
Dismas and Gesmas and the power Divine.
Dismas seeks heaven, Gesmas his own damnation.
The Mid-one seeks our ransom and salvation.

Translation of a Latin Charm.

Gessler (*Albrecht*), the brutal and tyrannical governor of Switzerland, appointed by Austria over the three forest cantons. When the people rose in rebellion, Gessler insulted them by hoisting his cap on a pole, and threatening death to any one who refused to bow down to it in reverence. William Tell refused to do so, and was compelled to shoot at an apple placed on the head of his own son. Having dropped an arrow by accident, Gessler demanded why he had brought a second. "To shoot you," said the intrepid mountaineer, "if I fail in my task." Gessler then ordered him to be cast into Kusnacht Castle, "a prey to the reptiles that lodged there." Gessler went in the boat to see the order executed, and as the boat neared land, Tell leapt on shore, pushed back the boat, shot Gessler, and freed his country from Austrian domination.—Rossini, *Guglielmo Tell* (1829).

Geta, according to Sir Walter Scott, the representative of a stock slave and rogue in the new comedy of Greece and Rome (? *Getês*).

The principal character, upon whose devices and ingenuity the whole plot usually turns, is the *Geta* of the piece—a witty, roguish, insinuating, and malignant slave, the confidant of a wild and extravagant son, whom he aids in his pious endeavors to cheat a suspicious, severe, and griping father.—Sir Walter Scott, *The Drama*.

Ghengis Khan, a title assumed by Tamerlane or Timour the Tartar (1336-1405).

Giaffir [*Djaf.fir*], pacha of Aby'dos, and father of Zuleika [*Zu.lee'.kah*]. He tells his daughter he intends her to marry the governor of Magne'sia, but Zuleika has given her plight to her cousin Selim. The lovers take to flight; Giaffir pursues and shoots Selim; Zuleika dies of grief; and the father lives on, a broken-hearted old man, calling to the winds, "Where is my daughter?" and echo answers, "Where?"—Byron, *Bride of Abydos* (1813).

Giam'schid [*Jam.shid*], suleyman of the Peris. Having reigned seven hundred years, he thought himself immortal; but God, in punishment, gave him a human form, and sent him to live on earth, where he became a great conqueror, and ruled over both the East and West. The bulwark of the Peris' abode was composed of green chrysolite, the reflection of which gives to the sky its deep blue-green hue.

Soul beamed forth in every spark
That darted from beneath the lid,
Bright as the jewel of Giamschid,
[Byron](#), *The Giaour* (1813).

She only wished the amorous monarch had shown more ardor for the carbuncle of Giamschid.—W. Beckford, *Vathek* (1786).

Giants of Mythology and Fable. Strabo makes mention of the skeleton of a giant 60 cubits in height. Pliny tells us of another 46 cubits. Boccaccio describes the body of a giant from bones discovered in a cave near Trapani, in Sicily, 200 cubits in length. One tooth of this “giant” weighed 200 ounces; but Kircher says the tooth and bones were those of a mastodon.

AC'AMAS, one of the Cyclops.—*Greek Fable*.

ADAMASTOR, the giant Spirit of the Cape. His lips were black, teeth blue, eyes shot with livid fire, and voice louder than thunder.—Camoëns, *Lusiad*, v.

ÆGÆON, the hundred-handed giant. One of the Titans.—*Greek Fable*.

AG'ROIS, one of the giants called Titans. He was killed by the Parcæ.—*Greek Fable*.

ALCYONEUS [*Al'.sī.ō.nuce*] or AL'CION, brother of Porphyriōn. He stole some of the Sun's oxen, and Jupiter sent Herculês against him, but he was unable to prevail, for immediately the giant touched the earth he received fresh vigor. Pallas, seizing him, carried him beyond the moon, and he died. His seven daughters were turned into [halcyons](#), or kingfishers.—Apollonios of Rhodes, *Argonautic Expedition*, i. 6.

AL'GEBAR'. The giant Orīon is so called by the Arabs.

ALIFANFARON or ALIPHARNON, emperor of Trapoban.—*Don Quixote*.

ALOE'OS, (4 syl.), son of Titan and Terra.—*Greek Fable*.

ALOI'DES (4 syl.), sons of Alēēus (4 syl.), named Otos and Ephialtēs (q.v.).

AM'ERANT, a cruel giant slain by Guy of Warwick.—Percy, *Reliques*.

ANGOULAFFRE, the Saracen giant. He was 12 cubits high, his face measured 3 feet in breadth, his nose was 9 inches long, his arms and legs 6 feet. He had the strength of thirty men, and his mace was the solid trunk of an oak tree, 300 years old. The tower of Pisa lost its perpendicularity by the weight of this giant leaning against it to rest himself. He was slain in single combat by Roland, at Fronsac.—L'Epine, *Croquemitaine*.

ANTÆOS, 60 cubits (85 feet) in height.—Plutarch.

ARGES (2 syl.), one of the Cyclops.—*Greek Fable*.

ASCHAPART, a giant 30 feet high, and with 12 inches between his eyes. Slain by Sir Bevis of Southampton.—*British Fable*.

ATLAS, the giant of the Atlas Mountains, who carries the world on his back. A book of maps is called an "atlas" from this giant.—*Greek Fable*.

BALAN, "bravest and strongest of the giant race."—*Amādis of Gaul*.

BELLE, famous for his three leaps, which gave names to the places called Wanlip, Burstall, and Bellegrave.—*British Fable*.

BELLE'RUS, the giant from whom Cornwall derived its name "Bellerium."—*British Fable*. Milton: Lycidas.

BLUNDERBORE (3 syl.), the giant who was drowned because Jack scuttled his boat.—*Jack the Giant-killer*.

BRIARE'OS (4 syl.), a giant with a hundred hands. One of the Titans.—*Greek Fable*.

BROBDINGNAG, a country of giants, to whom an ordinary-sized man was "not half so big as a round little worm pricked from the lazy finger of a maid."—Swift, *Gulliver's Travels*.

BRONTES (2 syl.), one of the Cyclops.—*Greek Fable*.

BURLONG, a giant mentioned in the romance of *Sir Tryamour*.

CACUS, of Mount Aventine, who dragged the oxen of Hereculēs into his cave tail foremost.—*Greek Fable*.

CALIG'ORANT, the Egyptian giant, who entrapped travellers with an invisible net.—Ariosto.

CARACULIAMBO, the giant that Don Quixote intended should kneel at the foot of Dulcin'ea.—Cervantes, *Don Quixote*.

CEUS or CÆUS, son of Heaven and Earth. He married Phœbê, and was the father of Latōna.—*Greek Fable*.

CHALBROTH, the stem of all the giant race.—Rabelais, *Pantagruel*.

CHRISTOPHERUS, or ST. CHRISTOPHER, the giant who carried Christ across a ford, and was well-nigh borne down with the “child’s” ever-increasing weight.—*Christian Legend*.

CLYTIOUS, one of the giants who made war upon the gods. Vulcan killed him with a red-hot iron mace.—*Greek Fable*.

COLBRAND, the Danish giant slain by Guy of Warwick.—*British Fable*.

CORFLAMBO, a giant who was always attended by a dwarf.—Spenser, *Faëry Queen*, iv. 8.

CORMORAN’, the Cornish giant who fell into a pit twenty feet deep, dug by Jack and filled over with a thin layer of grass and gravel.—*Jack the Giant-killer*.

CORMORANT, a giant discomfited by Sir Brian.—Spenser, *Faëry Queen*, vi. 4.

COULIN, the British giant pursued by Debon, and killed by falling into a deep chasm.—*British Fable*.

CYCLOPS, giants with only one eye, and that in the middle of the forehead. They lived in Sicily, and were blacksmiths.—*Greek Fable*.

DESPAIR, of Doubting Castle, who found Christian and Hopeful asleep on his grounds, and thrust them into a dungeon. He evilly entreated them, but they made their escape by the key “Promise.”—Bunyan, *Pilgrim’s Progress*, i.

DONDASCH, a giant contemporary with Seth. “There were giants in the earth in those days.”—*Oriental Fable*.

ENCEL’ADOS, “most powerful of the giant race.” Overwhelmed under Mount Etna.—*Greek Fable*.

EPHIALTES (4 *syl.*), a giant who grew nine inches every month.—*Greek Fable*.

ERIX, son of Goliah [*si.*] and grandson of Atlas. He invented legerdemain.—Duchât, [*Oeuvres de Rabelais* (1711)].

EU’RYTOS, one of the giants that made war with the gods. Bacchus killed him with his thyrsus.—*Greek Fable*.

FERRACUTE, a giant 36 feet in height, with the strength of forty men.—*Turpin’s Chronicle*.

FERRAGUS, a Portuguese giant.—*Valentine and Orson*.

FIERABRAS, of Alexandria, “the greatest giant that ever walked the earth.”—*Mediæval Romance*.

FION, son of Comnal, an enormous giant, who could place his feet on two mountains, and then stoop and drink from a stream in the valley between.—*Gaelic Legend*.

FIORGWYN, the gigantic father of Frigga.—*Scandinavian Mythology*.

FRACASSUS, father of Ferragus, and son of Morgantê.

Primus erat quidam Fracassus prole gigantis,
Cujus stirps olim Morganto venit ab illo.
Qui bacchioconem campanæ ferre solebat,
Cum quo mille hominum colpos fracasset in uno Merlin Cocaius [*i.e.*
Théophile Folengo],

Histoire Macaronique (1606).

GABBARA, the father of Goliah [*sic*] of Secondille, and inventor of the custom of drinking healths.—Duchât, [*Oeuvres de Rabelais* (1711)].

GALAPAS, the giant slain by King Arthur.—Sir T. Malory, *History of Prince Arthur*.

GALLIGANTUS, the giant who lived with Hocus-Pocus the conjuror.—*Jack the Giant-killer*.

GARAGANTUA, same as Gargantua (*q.v.*).

GARGANTUA, a giant so large that it required 900 ells of linen for the *body* of his shirt, and 200 more for the *gussets*; 406 ells of velvet for his shoes, and 1100 cow-hides for their soles. His toothpick was an elephant's tusk, and 17,913 cows were required to give him milk. This was the giant who swallowed five pilgrims, with their staves, in a salad.—Rabelais, *Gargantua*.

GEMMAGOG, son of the giant Oromedon, and inventor of Poulan shoes, *i.e.* shoes with a spur behind, and turned-up toes fastened to the knees. These shoes were forbidden by Charles V. of France, in 1365, but the fashion revived again.—Duchât, [*Oeuvres de Rabelais* (1711)].

GERYON'EO, a giant with three bodies [*Philip II. of Spain*].—Spenser, *Faëry Queen*, v. 11.

GIRALDA, the giantess. A statue of victory on the top of an old Moorish tower in Seville.

GODMER, son of Albion, a British giant slain by Canu'tus, one of the companions of Brute.—Spenser, *Faëry Queen*, ii. 10.

GOEM'AGOT, the Cornish giant who wrestled with Cori'neus (3 syl.), and was hurled over a rock into the sea. The place where he fell was called "Lam Goëmagot."—Geoffrey, *British History*.

GOGMAGOG, king of the giant race of Albion when Brute colonized the island. He was slain by Cori'neus. The two statues of Guildhall represent Gogmagog and Corineus. The giant carries a pole-axe and spiked balls. This is the same as Goëmagot.

GRANGOUSIA, the giant king of Utopia.—Rabelais, *Pantagruel*.

GRANTORTO, the giant who withheld the inheritance of Ire'na.—Spenser, *Faëry Queen*, v.

GRIM, the giant slain by Greatheart, because he tried to stop pilgrims on their way to the Celestial City.—Bunyan, *Pilgrim's Progress*, ii.

GRUM'BO, the giant up whose sleeve Tom Thumb crept. The giant, thinking some insect had crawled up his sleeve, gave it a shake, and Tom fell into the sea, when a fish swallowed him.—*Tom Thumb*.

GYGES, who had fifty heads and a hundred hands. He was one of the Titans.—*Greek Fable*.

HAPMOUCHE, the giant "fly-catcher." He invented the drying and smoking of neats' tongues.—Duchât, *Œuvres de Rabelais* (1711).

HIPPOL'YTOS, one of the giants who made war with the gods. He was killed by Hermês.—*Greek Fable*.

HRASVELG, the giant who keeps watch over the Tree of Life, and devours the dead.—*Scandinavian Mythology*.

HURTALI, a giant in the time of the Flood. He was too large of stature to get into the ark, and therefore rode straddle-legs on the roof. He perpetuated the giant race. Atlas was his grandson.

INDRACITTRAN, a famous giant of Indian mythology.

JOTUN, the giant of Jötunheim or Giant-land, in Scandinavian story.

JULIANCE, a giant of Arthurian romance.

KIFRI, the giant of atheism and infidelity.

KOTTOS, a giant with a hundred hands. One of the Titans.—*Greek Fable*.

MALAMBRU'NO, the giant who shut up Antonoma'sia and her husband in the tomb of the deceased queen of Candaya.—Cervantes, *Don Quixote*, II. iii. 45.

MARGUTTE (3 syl.), a giant 10 feet high, who died of laughter when he saw a monkey pulling on his boots.—Pulci, *Morgante Maggiore*.

MAUGYS, the giant warder with whom Sir Lybius does battle.—*Libeaux*.

MAUL, the giant of sophistry, killed by Greatheart, who pierced him under the fifth rib.—Bunyan, *Pilgrim's Progress*, ii.

MONT-ROGNON, one of Charlemagne's paladins.

MORGANTE (3 syl.), a ferocious giant, who died by the bite of a crab.—Pulci, *Morgante Maggiore*.

MUGILLO, a giant famous for his mace with six balls.

OFFERUS, the pagan name of St. Christopher, whose body was 12 ells in height.—*Christian Legend*.

OGIAS, an antediluvain giant, mentioned in the apocrypha condemned by Pope Gelasius I. (492-496).

ORGOGLIO, a giant thrice the height of an ordinary man. He takes captive the Red Cross Knight, but is slain by King Arthur.—Spenser, *Faëry Queen*, i.

ORI'ON, a giant hunter, noted for his beauty. He was slain by Diana, and made a constellation.—*Greek Fable*.

OTOS, a giant, brother of Ephialtês. They both grew nine inches every month. According to Pliny, he was 46 cubits (66 feet) in height.—*Greek Fable*.

PALLAS, one of the giants called Titans. Minerva flayed him, and used his skin for armor; hence she was called Pallas Minerva.—*Greek Fable*.

PANTAG'RUEL, son of Gargantua, and last of the race of giants.

POLYBO'TES (4 syl.), one of the giants who fought against the gods. The sea-god pursued him to the island of Cos, and, tearing away a part of the island, threw it on him and buried him beneath the mass.—*Greek Fable*.

POLYPHE'MOS, king of the Cyclops. His skeleton was found at Trapa'ni, in Sicily, in the fourteenth century, by which it is calculated that his height was 300 feet.—*Greek Fable*.

PORPHYR'ION, one of the giants who made war with the gods. He hurled the island of Delos against Zeus; but Zeus, with the aid of Herculês, overcame him.—*Greek Fable*.

PYRAC'MON, one of the Cyclops.—*Greek Fable*.

RITHO, the giant who commanded King Arthur to send his beard to complete the lining of a robe.—*Arthurian Romance*.

SLAY-GOOD, a giant slain by Greatheart. Bunyan, *Pilgrim's Progress*, ii.

STER'OPES (3 syl.), one of the Cyclops.—*Greek Fable*.

TARTARO, the Cyclops of Basque legendary lore.

TEUTOBOCH'US, a king, whose remains were discovered in 1613, near the river Rhone. His tomb was 30 feet long.—Mazurier, *Histoire Véroitable du Géant Teutobochus* (1618).

THAON, one of the giants who made war with the gods. He was killed by the Parcæ.—Hesiod, *Theogony*.

TITANS, a race of giants.—*Greek Fable*.

TIT'YOS, a giant whose body covered nine acres of land. He tried to defile Latōna, but Apollo cast him into Tartarus, where a vulture fed on his liver, which grew again as fast as it was devoured.—*Greek Fable*.

TYPHÆUS, a giant with a hundred heads, fearful eyes, and most terrible voice. He was the father of the Harpies. Zeus [Jupiter] killed him with a thunderbolt, and he lies buried under Mount Etna.—Hesiod, *Theogony*.

TYPHON, son of Typhæus, a giant with a hundred heads. He was so tall that he touched heaven with his head. His offspring were Gorgon, Geryon, Cerberos, and the hydra of Lernê. He lies buried under Mount Etna.—Homer, *Hymns*.

WIDENOSTRILS, a huge giant, who lived on windmills, [and](#) died from eating a lump of fresh butter.—Rabelais, *Pantagruel* iv. 17.

YOHAK, the giant guardian of the caves of Babylon.—Southey, *Talaba*, v.

✱ Those who wish to pursue this subject further, should consult the notes of Duchat, bk. ii. 1 of his *Œuvres de Rabelais*.

Giants in Real Life.

ANAK, father of the Anakim. The Hebrew spies said they themselves were mere grasshoppers in comparison to these giants.—*Josh.* xv. 14; *Judges* i. 20; *Numb.* xiii. 33.

ANAK, 7 feet 8 inches at the age of 26. Exhibited in London, 1862-5. Born at Ramonchamp, in the Vosges (1 syl.), 1840. His real name was Joseph Brice.

ANDRON'ICUS II., 10 feet. Grandson of Alexius Comnēnus. Nicetas asserts that he had seen him.

BAMFORD (*Edward*), 7 feet 4 inches. Died in 1768, and was buried in St. Dunstan's Churchyard.

BATES (*Captain*), 7 feet 11 inches; of Kentucky. Exhibited in London, 1871.

BLACKER (*Henry*), 7 feet 4 inches, and most symmetrical. Born at Cuckfield, Sussex, in 1724. Generally called "The British Giant."

BRADLEY, 7 feet 8 inches at death. Born at Market Weighton, in Yorkshire. His right hand is preserved in the museum of the College of Surgeons (1798-1820).

BRICE (*Joseph*), 7 feet 8 inches. His hand could span 15½ inches.

BUSBY (*John*), 7 feet 9 inches; of Darfield. His brother was about the same height.

CHANG-WOO-GOO, 7 feet 6 inches; of Fychou. The Chinese giant. Exhibited in London, 1865-6.

CHARLEMAGNE, 8 feet nearly. He could squeeze together three horse-shoes at once with his hands.

COTTER (*Patrick*), 8 feet 7½ inches. The Irish giant. A cast of his hand is preserved in the museum of the College of Surgeons (died 1802).

ELEA'ZER, 7 cubits (10 feet 6 inches). The Jewish giant mentioned by Josephus. He lived in the reign of Vitellius.

ELEIZEGUE (*Joachim*), 7 feet 10 inches. The Spanish giant. Exhibited in London.

EVANS (*William*), 8 feet at death. Porter to Charles I. (died 1632).

FRANK (*Big*), 7 feet 8 inches; weight 22 stone; girth round the chest, 58 inches. He was an Irishman, whose name was Francis Sheridan (died 1870).

FRENZ (*Louis*), 7 feet 4 inches. The French giant.

GABARA, 9 feet 9 inches. An Arabian giant. Pliny says he was the tallest man seen in the days of Claudius.

GILLY, 8 feet. A Swede; exhibited as a show in the early part of the nineteenth century.

GOLI'ATH, 6 cubits and a span (? 9 feet 4 inches).—1 *Sam.* xvii. 4, etc. His "brother" was also a giant.—2 *Sam.* xxi. 19; 1 *Chron.* xx. 5.

GORDON (*Alice*), 7 feet. An Essex giantess (died 1737).

HALE (*Robert*), 7 feet 6 inches; born at Somerton. Generally called "The Norfolk Giant" (1820-1862).

HAR'DRADA (*Harold*), "5 ells of Norway in height" (nearly 8 feet). The Norway giant.

LA PIERRE, 7 feet 1 inch; of Stratgard, in Denmark.

LOUIS, 7 feet 4 inches. The French giant. His left hand is preserved in the museum of the College of Surgeons.

LOUSHKIN, 8 feet 5 inches. The Russian giant, and drum-major of the Imperial Guards.

M'DONALD (*James*), 7 feet 6 inches; of Cork (died 1760).

M'DONALD (*Samuel*), 6 feet 10 inches. A Scotchman; usually called "Big Sam" (died 1802).

MAGRATH (*Cornelius*), 7 feet 8 inches. He was an orphan, reared by Bishop Berkley, and died at the age of 20 (1740-1760).

MAXIMI'NUS, 8 feet 6 inches. The Roman emperor (235-238).

MELLON (*Edmund*), 7 feet 6 inches. Born at Port Leicester, Ireland (1665-1684).

MIDDLETON (*John*), 9 feet 3 inches. "His hand was 17 inches long, and 8½ inches broad." He was born at Hale, in Lancashire, in the reign of James I.—Dr. Plott, *History of Staffordshire*.

MILLER (*Maximilian Christopher*), 8 feet. His hand measured 12 inches, and his fore-finger 9 inches long. The Saxon giant. Died in London (1674-1734).

MURPHY, 8 feet 10 inches. An Irish giant, contemporary with O'Brien. Died at Marseilles.

O'BRIEN or *Charles Byrne*, 8 feet 4 inches. The Irish giant. His skeleton is preserved in the museum of the College of Surgeons (1761-1783).

OG, king of Bashan. "His bed was 9 cubits by 4 cubits" (? 13½ feet by 6 feet).—*Deut.* iii. 11.

✱ The Great Bed of Ware is 12 feet by 12 feet.

OSEN (*Heinrich*), 7 feet 6 inches; weight, 300 lbs. or 37-1/4 stone. Born in Norway.

PORUS, an Indian king who fought against Alexander near the river Hydaspês (B.C. 327). He was a giant "5 cubits in height" [7½ feet], with strength in proportion.—Quintus Curtius, *De rebus gestis Alexandri Magni*.

RIECHART (*J. H.*), 8 feet 3 inches, of Friedberg. His father and mother were both giants.

SALMERON (*Martin*), 7 feet 4 inches. A Mexican.

SAM (*Big*), 6 feet 10 inches. (See "M'Donald.")

SHERIDAN (*Francis*), 7 feet 8 inches. (See "Frank.")

SWAN (*Miss Anne Hanen*), 7 feet 11 inches; of Nova Scotia.

✱ In 1682, a giant 7 feet 7 inches was exhibited in Dublin. A Swede 8 feet 6 inches was in the body-guard of a king of Prussia. A human skeleton 8 feet 6 inches is preserved in the museum of Trinity College, Dublin.

Becanus says he had seen a man nearly 10 feet high, and a woman fully 10 feet. Gasper Bauhin speaks of a Swiss 8 feet in height. Del Rio says he saw a Piedmontese in 1572 more than 9 feet in stature. C.S.F. Warren, M.A., says (in *Notes and Queries*, August 14, 1875) that his father knew a lady 9 feet high; “her head touched the ceiling of a good-sized room.” Vanderbrook says he saw a black man, at Congo, 9 feet high.

Giant of Literature, Dr. Samuel Johnson (1709-1783).

Giant’s Leap (*Lam Goëmagot*) or “Goëmagot’s Leap.” Now called Haw, near Plymouth. The legend is that Cori’neus (3 syl.) wrestled with Goëmagot, king of the Albion giants, heaved the monster on his shoulder, carried him to the top of a high rock, and cast him into the sea.

At the beginning of the encounter, Corineus and the giant, standing front to front, held each other strongly in their arms, and panted aloud for breath; but Goëmagot presently grasping Croineus with all his might, broke three of his ribs, two on the right side and one on his left. Corineus, highly enraged, roused up his whole strength, snatched up the giant, ran with him on his shoulders to the neighboring cliff, and heaved him into the sea.... The place where he fell is called Lam Goëmagot to this day. —Geoffrey, *British History*, i. 16 (1142).

Giaour [*djow’.er*]. Byron’s tale called *The Giaour* is supposed to be told by a Turkish fisherman who had been employed all the day in the gulf of Ægi’na, and landed his boat at night-fall on the Piræ’us, now called the harbor of Port Leonê. He was eye-witness of all the incidents, and in one of them a principal agent (see line 352: “I hear the sound of coming feet....”). The tale is this: Leilah, the beautiful concubine of the Caliph Hasson, falls in love with a giaour, flees from the seraglio, is overtaken by an emir, put to death, and cast into the sea. The giaour cleaves Hassan’s skull, flees for his life, and becomes a monk. Six years afterwards he tells his history to his father confessor on his death-bed, and prays him to “lay his body with the humblest dead, and not even to inscribe his name on his tomb.”

Accordingly, he is called “the Giaour,” and is known by no other name (1813).

Giauha’re (4 *syl.*), daughter of the king of Saman’dal, the mightiest of the undersea empires. When her father was made captive by king Saleh, she emerged for safety to a desert island, where she met Bed’er, the young king of Persia, who proposed to make her his wife; but Griaubarê “spat on him,” and changed him “into a white bird with red beak and red legs.” The bird was sold to a certain king, and, being disenchanted, resumed the human form. After several marvellous adventures, Beder again met the under-sea princess, proposed to her again, and she became his wife and queen of Persia.—*Arabian Nights* (“Beder and Griaubarê”).

Gibbet, a foot-pad and a convict, who “left his country for his country’s good.” He piqued himself on being “the best-behaved man on the road.”

’Twas for the good of my country I should be abroad.—George Farquhar, *The Beaux’ Stratagem*, iii. 3 (1707).

I thought it rather odd ... and said to myself, as Gibbet said when he heard that Aimwell had gone to church, “That looks suspicious.”—James Smith.

Gibbet (Master), secretary to Martin Joshua Bletson (parliamentary commissioner).—Sir W. Scott, *Woodstock* (time, Commonwealth).

Gib’bie (*Guse*), a half-witted lad in the service of Lady Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Like Goose Gibbie of famous memory, he first kept the turkeys, and then, as his years advanced, was promoted to the more important office of minding the cows.—Keightley.

Gibby, a Scotch Highlander in attendance on Colonel Briton. He marries Inis, the waiting-woman of Isabella.—Mrs. Centlivre, *The Wonder* (1714).

Gibou, (*Madame*), a type of feminine vulgarity. A hard-headed, keen-witted, coarsely clever, and pragmatical *maîtresse femme*, who believes in nothing but a good digestion and money in the Funds.—Henri Monnier, *Scènes Populaires* (1852.)

Mde. Pochet and Mde. Gibou are the French “Mrs. Gamp and Mrs. Harris.”

Gibson (*Janet*), a young dependent on Mrs. Margaret Bertram of Singleside.—Sir W. Scott, *Guy Mannering* (time, George II.).

Gifford (*John*). This pseudonym has been adopted by three authors: (1) John Richards Green, *Blackstone’s Commentaries Abridged*, 1823; (2) Edward Foss, *An Abridgment of Blackstone’s Commentaries* (1821); (3) Alexander Whellier, *The English Lawyer*.

Gifford (*William*), author of *The Baviad*, a poetical satire, which annihilated the Delia Crusca school of poets (1794). In 1796, Gifford published *The Mœviad*, to expose the low state of dramatic authorship.

He was a man with whom I had no literary sympathies.... He had, however, a heart full of kindness for all living creatures except authors: *them* he regarded as a fishmonger regards eels, or as Izaak Walton did worms.—Southey.

Giggleswick Fountain ebbs and flows eight times a day. The tale is that Giggleswick was once a nymph living with the Oreads on Mount Craven. A satyr chanced to see her, and resolved to win her; but Giggleswick fled to escape her pursuer, and praying to the “topic gods” (the local genii), was converted into a fountain, which still pants with fear. The tale is told by Drayton, in his *Polyolbion*, xxviii. (1622).

Gilbert, butler to Sir Patrick Charteris, provost of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Gilbert (*Miss*), an ambitious girl with a taste for literary celebrity. She writes one book which is a slight success, another which “takes.” Petted from her childhood, and spoiled by the tolerable measure of adulation she receives subsequently, she needs the discipline of mortification and schooling to tone her down to what an originally fine nature was designed to become. She becomes the happy wife of a self-made man who has done his work well.—Josiah Gilbert Holland, *Miss Gilbert’s Career* (1859).

Gilbert (Sir), noted for the sanative virtue of his sword and cere-cloth. Sir Launcelot touched the wounds of Sir Meliot with Sir Gilbert's sword and wiped them with a cere-cloth, and "anon a wholer man was he never in all his life"—Sir T. Malory, *History of Prince Arthur*, i. 116 (1470).

Gilbert with the White Hand, one of the companions of Robin Hood, mentioned often in *The Lyttell Geste of Robyn Hode* (fytte v. and vii.).

Thair saw I Maitlaine upon auld Beird Gray
Robene Hude and Gilbert "with the quhite hand,"
Quhom Hay of Naughton slew in Madin-land.

Scottish Poems, i. 122.

Gil'bertsleugh, cousin to Lady Margaret Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Gil Blas, son of Blas of Santilla'ne, 'squire or "escudero" to a lady, and brought up by his uncle, Canon Gil Perês. Gil Blas went to Dr. Godinez's school, of Oviedo [*O.ve.á.do.*] and obtained the reputation of being a great scholar. He had fair abilities, a kind heart, and good inclinations, but was easily led astray by his vanity. Full of wit and humor, but lax in his morals. Duped by others at first, he afterwards played the same devices on those less experienced. As he grew in years, however, his conduct improved, and when his fortune was made he became an honest, steady man.—Lesage, *Gil Blas* (1715).

(Lesage has borrowed largely from the romance of Espinel, called *Vida del Escudero Marcos de Obregon* (1618), from which he has taken his prologue, the adventure of the parasite (bk. i. 2), the dispersion of the company of Cacabelos by the muleteer (bk. i. 3), the incident of the robber's cave (bk. i. 4, 5), the surprise by the corsairs, the contributions levied by Don Raphael and Ambrose (bk. i. 15, 16), the service with the duke of Lerma, the character of Sangrado (called by Espinel *Sagredo*), and even the reply of Don Matthias de Silva when asked to fight a duel early in the morning, "As I never rise before one, even for a party of pleasure, it is unreasonable to expect that I should rise at six to have my throat cut," bk. iii. 8.)

Gilda, beautiful daughter of the jester, Rigoletto. She is beloved by his master, the duke, who abducts her, Rigoletto conniving at the deed under the impression that the wife of his enemy occupies the chamber given without his knowledge to Gilda.—Verdi, *Rigoletto*.

Gildas de Ruys (*St.*) near Vannes, in France. This monastery was founded in the sixth century, by St. Gildas, “The Wise” (516-565).

For some of us knew a thing or two
In the abbey of St. Gildas de Ruys.

Longfellow, *The Golden Legend*.

Gil’deroy, a famous robber. There were two of the name, both handsome Scotchmen, both robbers and both were hanged. One lived in the seventeenth century and “had the honor” of robbing Cardinal Richelieu and Oliver Cromwell. The other was born in Roslin, in the eighteenth century, and was executed in Edinburgh for “stealing sheep, horses and oxen.” In the Percy *Reliques*, I. iii. 12, is the lament of Gilderoy’s widow at the execution of her “handsome” and “winsome” Gilderoy; and Campbell has a ballad on the same subject. Both are entitled “Gilderoy,” and refer to the latter robber; but in Thomson’s *Orpheus Caledonius*, ii, is a copy of the older ballad.

* Thomson’s ballad places Gilderoy in the reign of Mary, “queen of Scots,” but this is not consistent with the tradition of his robbing Richelieu and Cromwell. We want a third Gilderoy for the reign of Queen Mary—one living in the sixteenth century.

Gilding a Boy. A naked boy was gilded all over, to adorn a pageant when Leo X. was made Pope, and died of suffocation.—Vasari, *Life of Puntormo*.

Gildip’pe (3 *syl.*) wife of Edward, an English baron, who accompanied her husband to Jerusalem, and performed prodigies of valor in the war (bk. ix.). Both she and her husband were slain by Solyman (bk. xx.).—Tasso, *Jerusalem Delivered* (1575).

Giles, a farmer in love with Patty, “the maid of the mill” and promised to him by her father; but Patty refuses to marry him. Ultimately, “the maid of the mill” marries Lord Aimworth. Giles is a blunt, well-meaning, working

farmer, with no education, no refinement, no notion of the amenities of social life.—Bickerstaff, *The Maid of the Mill*.

Giles (1 syl.), serving-boy to Claud Halcro.—Sir W. Scott, *The Pirate* (time William III.).

Giles (1 syl.), warder of the Tower.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Giles (1 syl.), jailer of Sir Reginald Front de Bœuf.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Giles (Will), apprentice of Gibbie Girder, the cooper at Wolf's Hope village.—Sir W. Scott, *Bride of Lammermoor* (time, f William III.).

Giles, the “farmer's boy,” “meek, fatherless, and poor,” the hero of Robert Bloomfield's principal poem, which is divided into “Spring,” “Summer,” “Autumn,” and “[Winter](#)” (1798).

Giles of Antwerp, Giles Coignet, the painter (1530-1600).

Gillfillan (*Habakkuk*), called “Gifted Gilfillan,” a Camero'nian officer and enthusiast.—Sir W. Scott, *Waverley* (time, George II.).

Gill (*Harry*), a farmer, who forbade old Goody Blake to carry home a few sticks, which she had picked up from his land, to light a wee-bit fire to warm herself by. Old Goody Blake cursed him for his meanness, saying he should never from that moment cease from shivering with cold; and, sure enough, from that hour, a-bed or up, summer or winter, at home or abroad, his teeth went “chatter, chatter, chatter still.” Clothing was of no use, fires of no avail, for, spite of all, he muttered, “Poor Harry Gill is very cold.”—Wordsworth, *Goody Blake and Harry Gill* (1798).

Gill (Mrs. Peter). Bustling matron with a genius for innovation. She conducts her household affairs according to sanitary and sanatory principles; discovers that condiments are pernicious and that beans are excellent for the complexion; is bent upon a water-cure, and finds out and

invents so many “must bes” and “don’ts” as to ruin the comfort of husband and children.—Robert B. Roosevelt, *Progressive Petticoats* (1874).

Gil’lamore (3 *syl.*) or **Guillamur**, king of Ireland, being slain in battle by Arthur, Ireland was added by the conqueror to his own dominions.

How Gillamore again to Ireland he pursued ...
And having slain the king, the country waste he laid.
Drayton, *Polyolbion*, iv. (1612).

Gil'lian, landlady of Don John and Don Frederic.—Beaumont and Fletcher, *The Chances* (1620).

Gillian (Dame), tirewoman to Lady Eveline, and wife of Raoul the huntsman.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Gilliflowers. A nosegay of these flowers was given by the fairy Amazona to Carpil'lona in her flight. The virtue of this nosegay was, that so long as the princess had it about her person, those who knew her before would not recognize her.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Carpillona," 1682).

Gills (*Solomon*), ship's instrument maker. A slow, thoughtful old man, uncle of Walter Gay, who was in the house of Mr. Dombey, merchant. Gills was very proud of his stock-in-trade, but never seemed to sell anything.—C. Dickens, *Dombey and Son* (1846).

Gilpin (*John*), a linen-draper and train-band captain, living in London. His wife said to him, "Though we have been married twenty years, we have taken no holiday;" and at her advice the well-to-do linen-draper agreed to make a family party, and dine at the Bell, at Edmonton. Mrs. Gilpin, her sister, and four children went in the chaise, and Gilpin promised to follow on horseback. As madam had left the wine behind, Gilpin girded it in two stone bottles to his belt, and started on his way. The horse, being fresh, began to trot, and then to gallop; and John, being a bad rider, grasped the mane with both his hands. On went the horse, off flew John Gilpin's cloak, together with his hat and wig. The dogs barked, the children screamed, the turnpike men (thinking he was riding for a wager) flung open their gates. He flew through Edmonton, and never stopped till he reached Ware, when his friend the calender gave him welcome, and asked him to dismount. Gilpin, however, declined, saying his wife would be expecting him. So the calender furnished him with another hat and wig, and Gilpin harked back

again, when similar disasters occurred, till the horse stopped at his house in London.—W. Cowper, *John Gilpin* (1786).

✱ John Gilpin was a Mr. Beyer, of Paternoster Row, who died in 1791, and it was Lady Austin who told the anecdote to the poet. The marriage adventure of Commodore Trunnion in *Peregrine Pickle* is a similar adventure.

Gines de Passamonte, one of the galley-slaves set free by Don Quixote. Gines had written a history of his life and adventures. After being liberated, the slaves set upon the knight; they assaulted him with stones, robbed him and Sancho of everything they valued, broke to pieces “Mambrino’s [helmet](#),” and then made off with all possible speed, taking Sancho’s ass with them. After a time the ass was recovered (pt. I. iv. 3).

“Hark ye, friend,” said the galley-slave, “Gines is my name, and Passamonte the title of my family.”—Cervantes, *Don Quixote*, I. iii. 8 (1605).

✱ This Gines re-appears in pt. II. ii. 7 as “Peter the showman,” who exhibits the story of “Melisendra and Don Gayferos.” The helmet also is presented whole and sound at the inn, where it becomes a matter of dispute whether it is a basin or a helmet.

Gineura, the troth-plight bride of Ariodantês, falsely accused of infidelity, and doomed to die unless she found within a month a champion to do battle for her honor. The duke who accused her felt confident that no champion would appear, but on the day appointed Ariodantês himself entered the lists. The duke was slain, the lady vindicated, and the champion became Gineura’s husband.—Arisoto, *Orlando Furioso* (1516).

Shakespeare, in *Much Ado about Nothing*, makes Hero falsely accused of infidelity, through the malice of Don John, who induces Margaret (the lady’s attendant) to give Borachio a rendezvous at the lady’s chamber window. While this was going on, Claudio, the betrothed lover of Hero, was brought to a spot where he might witness the scene, and, believing Margaret to be Hero, was so indignant, that next day at the altar he denounced Hero as unworthy of his love. Benedict challenged Claudio for slander, but the combat was prevented by the arrest and confession of Borachio. Don John, finding his villainy exposed, fled to Messina.

Spencer has introduced a similar story in his *Faëry Queen*, v. 11 (the tale of “Irena,” q.v.).

Gin’evra, the young Italian bride who, playing hide-and-seek, hid herself in a large trunk. The lid accidentally fell down, and was held fast by a spring-lock. Many years afterwards the trunk was sold and the skeleton discovered.—Rogers, *Italy* (1792).

T. Haynes Bayley wrote a ballad called *The Mistletoe Bough*, on the same tradition. He calls the [bridegroom](#) “young Lovell.”

A similar narrative is given by Collet, in his *Causes Célèbres*.

Marwell Old Hall, once the residence of the Seymours, and subsequently of the Dacre family, has a similar tradition attached to it, and “the very chest is now the property of the Rev. J. Haygarth, rector of Upham.”—*Post-Office Directory*.

Bramshall, Hampshire, has a similar tale and chest.

The same tale is also told of the great house at Malsanger, near Basingstoke.

Gingerbread (*Giles*), the hero of an English nursery tale.

Jack the Giant-killer, *Giles Gingerbread*, and *Tom Thumb* will flourish in wide-spreading and never-ceasing popularity.—Washington Irving.

Ginn or Jân (singular *masculine* Jinnee, *feminine* Jinniyeh), a species of beings created long before Adam. They were formed of “smokeless fire” or fire of the simoom, and were governed by monarchs named suleyman, the last of whom was Jân-ibn-Jân or Gian-ben-Gian, who “built the pyramids of Egypt.” Prophets were sent to convert them, but on their persistent disobedience, an army of angels drove them from the earth. Among the Ginn was one named Aza’zel. When Adam was created, and God commanded the angels to worship him, Azazel refused, saying, “Why should the spirits of fire worship a creature made of earth?” Whereupon God changed him into a devil, and called him Iblis or Eblis (“despair”). Spelt also Djinn.

Gi’ona, a leader of the anabaptists, once a servant of Comte d’Oberthal, but discharged from his service for theft. He joined the rebellion of the

anabaptists, but, with the rest of the conspirators, betrayed the “prophet-king,” John of Leyden, when the emperor arrived with his army.—Meyerbeer, *Le Prophète* (1849).

Giovan’ni (*Don*), a Spanish libertine of the aristocratic class. His valet, Leporello, says, “He had 700 mistresses in Italy, 800 in Germany, 91 in France and Turkey, and 1003 in Spain.” When the measure of his iniquity was full, a legion of foul fiends carried him off to the devouring gulf.—Mozart’s opera, *Don Giovanni* (1787).

(The libretto of this opera is by Lorenzo da Ponte).

✱✱ The origin of this character was Don Juan Teno’rio, of Seville, who lived in the fourteenth century. The traditions concerning him were dramatized by Tirso de Mo’lina; thence passed into Italy and France. Glück has a musical ballad called *Don Juan* (1765); Molière, a comedy on the same subject (1665); and Thomas Corneille (brother of the *Grand Corneille*) brought out, in 1673, a comedy on the same subject, called *Le Festin de Pierre*, which is the second title of Molière’s *Don Juan*. Goldoni, called “The Italian Molière,” has also a comedy on the same favorite hero.

Gipsey, the favorite greyhound of Charles I.

One evening his [*Charles I.*] dog scraping at the door, he commanded me [*Sir Philip Warwick*] to let in Gipsey.—*Memoirs*, 329.

Gypsey Ring, a flat gold ring, with stones *let into it*, at given distances. So called because the stones were originally Egyptian pebbles—that is, agate and jasper.

✱✱ The tale is, that the gypsies are wanderers because they refused to shelter the Virgin and Child in their flight into Egypt.—Aventinus, *Annales Boiorum*, viii.

Giralda of Seville, called by the Knight of the Mirrors a giantess, whose body was of brass, and who, without ever shifting her place, was the most unsteady and changeable female in the world. In fact, this Giralda was no other than the brazen statue on a steeple in Seville, serving for a weathercock.

“I fixed the changeable Giralda ... I obliged her to stand still; for during the space of a whole week no wind blew but from the north.”—Cervantes, *Don Quixote*, II. i. 14 (1615).

Girder (*Gibbie*, *i.e.* Gilbert), the cooper at Wolf’s Hope village.

Jean Girder, wife of the cooper.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Girdle (*Armi’da’s*), a cestus worn by Armi’da, which, like that of Venus, possessed the magical charm of provoking irresistible love.—Tasso, *Jerusalem Delivered* (1575).

Girdle (*Flor’imel’s*), the prize of a grand tournament, in which Sir Sat’yrane (3 *syl.*), Sir Brianor, Sir Sanglier, Sir Artëgal, Sir Cambel, Sir Tri’amond, Brit’omart, and others took part. It was accidentally dropped by Florimel in her flight (bk. iii. 7, 31), picked up by Sir Satyrane, and employed by him for binding the monster which frightened Florimel to flight, but afterwards came again into Sir Satyrane’s possession, when he placed it for safety in a golden coffer. It was a gorgeous girdle, made by Vulcan for Venus, and embossed with pearls and precious stones; but its chief merit was

It gave the virtue of chaste love
And wifehood true to all that it did bear;
But whosoever contrary doth prove,
Might not the same about her middle wear,
But it would loose, or else asunder tear.

Spenser, *Faëry Queen*, iii. 7 (1590).

Girdle (*Venus’s*), a girdle on which was embroidered the passions, desires, joys, and pains of love. It was usually called a cestus, which means “embroidered,” and was worn lower down than the cin’gulum or matron’s girdle, but higher up than the zone or maiden’s girdle. It was said to possess the magical power of exciting love. Homer describes it thus:

In this was every art, and every charm,
To win the wisest, and the coldest warm;

Fond love, the gentle vow, the gay desire,
The kind deceit, the still reviving fire,
Persuasive speech, and more persuasive sighs,
Silence that spoke, and eloquence of eyes.

Pope, *Iliad*, xiv.

Girdle of Opakka, foresight and prudence.

“The girdle of Opakka, with which Kifri the enchanter is endued, what is it,” said Shemshelnar, “but foresight and prudence—the best ‘girdle’ for the sultans of the earth?”—Sir G. Morell [*i.e.* J. Ridley], *Tales of the Genii* (“History of Mahoud,” tale vii., 1751).

Girdles, impressed with mystical characters, were bound with certain ceremonies round women in gestation, to accelerate the birth and alleviate the pains of labor. It was a Druid custom, observed by the Gaels, and continued in practice till quite modern times.

Aldo offered to give Erragon “a hundred steeds, children of the rein; a hundred hawks with fluttering wing, ... and a hundred girdles to bind high-bosomed maids, friends of the births of heroes.”—Ossian, *The Battle of Lora*.

Girnington (*The laird of*), previously Frank Hayston, laird of Bucklaw, the bridegroom of Lucy Ashton. He is found wounded by his bride on the wedding night, recovers and leaves the country; but the bride goes mad and dies.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Giulia (*Donna*), suspected wife of Don Alonzo in Richard Mansfield’s play *Don Juan*. She becomes the fast friend of the youthful lovers, although forced by her husband’s brutality to decoy Juan into the trap set for him by Alonzo (1891).

Gjallar, Heimdall’s horn, which he blows to give the gods notice when any one approaches the bridge Bifröst.—*Scandinavian Mythology*.

Gladiator (*The Dying*). This famous statue, found at Nettuno (the ancient *Antium*), was the work of Agasias, a sculptor of Ephesus.

Glads' moor (*Mr.*), almoner of the earl of Glenallan, at Glenallan House.
—Sir [W. Scott](#), *The Antiquary* (time, George III.).

Glamorgan, according to British fable, is *gla* or *glyn* Morgan (valley or glen of Morgan). Cundah' and Morgan (says Spenser) were sons of Goneril and Regan, the two elder daughters of King Leyr. Cundah chased Morgan into Wales, and slew him in the glen which perpetuates his name.

Then gan the bloody brethren both to raine:
But fierce Cundah gan shortly to envy
His brother Morgan ...
Raisd warre, and him in batteill overthrew;
Whence as he to those woody hilles did fly,
Which hight of him Gla-morgan, there him slew.
Spenser, *Faëry Queen*, ii. 10, 33 (1590).

This is not quite in accordance with Geoffrey's account:

Some restless spirits ... inspired Margan with vain conceits, ... who marched with an army through Cunedagius's country, and began to burn all before him; but he was met by Cunedagius, with all his forces, who attacked Margan ... and, putting him to flight, ... killed him in a town of Kambria, which since his death has been called Margan to this day.—*British History*, ii. 15 (1142).

Glasgow (*The Bishop of*).—Sir W. Scott, *Castle Dangerous*, xix. (time, Henry I.).

Glasgow Arms, an oak tree with a bird above it, and a bell hanging from one of the branches; at the foot of the tree a salmon with a ring in its mouth. The legend is that St. Kentigern built the city and hung a bell in an oak tree to summon the men to work. This accounts for the "oak and bell." Now for the rest: A Scottish queen, having formed an illicit attachment to a soldier, presented her paramour with a ring, the gift of her royal husband. This coming to the knowledge of the king, he contrived to abstract it from the soldier while he was asleep, threw it into the Clyde, and then asked his queen to show it him. The queen, in great alarm, ran to St. Kentigern, and confessed her crime. The father confessor went to the Clyde, drew out a

salmon with the ring in its mouth, handed it to the queen, and by this means both prevented a scandal and reformed the repentant lady.

A similar legend is told of Dame Rebecca Berry, wife of Thomas Elton of Stratford Bow, and relict of Sir John Berry, 1696. She is the heroine of the ballad called *The Cruel Knight*. The story runs thus: A knight, passing by a cottage, heard the cries of a woman in labor. By his knowledge of the occult sciences, he knew that the infant was doomed to be his future wife; but he determined to elude his destiny. When the child was of a marriageable age, he took her to the seaside, intending to drown her, but relented, and, throwing a ring into the sea, commanded her never to see his face again, upon pain of death, till she brought back that ring with her. The damsel now went as cook to a noble family, and one day, as she was preparing a cod-fish for dinner, she found the ring in the fish, took it to the knight, and thus became the bride of Sir John Berry. The Berry arms show a fish, and in the dexter chief a ring.

Glass (*Mrs.*), a tobacconist, in London, who befriended Jeanie Deans while she sojourned in town, whither she had come to crave pardon from the queen for Effie Deans, her half-sister, lying under sentence of death for the murder of her infant born before wedlock.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Glass Armor. When Cherry went to encounter the dragon that guarded the singing apple, he arrayed himself in glass armor, which reflected objects like a mirror. Consequently, when the monster came against him, seeing its reflection in every part of the armor, it fancied hundreds of dragons were coming against it, and ran away in alarm into a cave, which Cherry instantly closed up, and thus became master of the situation.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

Glasse (*Mrs.*), author of a cookery-book immortalized by the saying, "First catch [*skin*] your hair, then cook it." Mrs. Glasse is the *nom de plume* of Dr. John Hill (1716-1775).

Glas'tonbury, in Arthurian romance, was the burial place of King Arthur. Selden, in his *Illustrations of Drayton*, gives an account of Arthur's

tomb “betwixt two pillars,” and says that “Henry II. gave command to Henry de Bois (then abbot of Glastonbury) to make great search for the body of the British king, which was found in a wooden coffin some 16 foote deepe, and afterwards they found a stone on whose lower side was fixed a leaden cross with the name inscribed.”

Glastonbury Thorn. The legend is that Joseph of Arimatheā stuck his staff into the ground in “the sacred isle of Glastonbury,” and that this thorn blossoms “on Christmas Day” every year. St. Joseph was buried at Glastonbury.

Not great Arthur’s tomb, nor holy Joseph’s grave,
From sacrilege had power their sacred bones to save ...
[*Here*] trees in winter bloom and bear their summer’s green.

Drayton, *Polyolbion*, iii. (1612).

Glatissant, the questing beast. It had the head of a serpent, the body of a libbard, buttocks of a lion, foot of a hart, and in its body “there was a noise like that of thirty couple of hounds questing” (*i.e.* in full cry). Sir Palomi ’dês the Saracen was forever following this beast.—Sir T. Malory, *History of Prince Arthur*, ii. 52, 53, 149 (1470).

Glau’ce (2 *syl.*), nurse of the Princess Brit’omart. She tried by charms to “undo” her lady’s love for Sir Artegal, “but love that is in gentle heart begun, no idle charm can remove.” Finding her sorcery useless, she took the princess to consult Merlin, and Merlin told her that by marrying Artegal she would found a race of kings from which would arise “a royal virgin that shall shake the power of Spain.” The two now started in quest of the knight, but in time got separated. Glaucê became “the squire” of Sir Scu’damore, but re-appears (bk. iii. 12) after the combat between Britomart and Artegal, reconciles the combatants, and the princess consents “to be the love of Artegal, and to take him for her lord” (bk. iv. 5, 6).—Spenser, *Faëry Queen* (1590, 1596).

Glaucus, accomplished young Athenian, whose house in Pompeii is a marvel of beauty and taste. He loves Ione, and is beloved by Nydia, the blind flower-girl. He is rescued from a terrible fate in the ampitheatre by the

eruption of Vesuvius, escapes from the city, guided by Nydia, and weds Ione.—E. L. Bulwer, *Last Days of Pompeii* (1834).

Glaucus, a fisherman of Boæ'tia. He observed that all the fish which he laid on the grass received fresh vigor, and immediately leaped into the sea. This grass had been planted by Kronos, and when Glaucus tasted it, he also leaped into the sea, and became a prophetic marine deity. Once a year he visited all the coasts of Greece, to utter his predictions. Glaucus is the sailors' patron deity.

[By] old soothsaying Glaucus' spell.

Milton, *Comus*, 874 (1634).

As Glaucus, when he tasted of the herb
That made him peer among the ocean gods.

Dante, *Paradise*, i. (1311).

Glaucus, son of Hippolytus. Being smothered in a tub of honey, he was restored to life by [a] dragon given him by Escula'pios (probably a medicine so called.)—Apollodorus, *Bibliotheca*, 23.

Glaucus, of Chios, inventor of the art of soldering metal. Pausanias, *Itinerary of Greece*.

A second Glaucus, one who ruins himself by horses. This refers to Glaucus, son of Sis'yphos, who was killed by his horses. Some say he was trampled to death by them, and some that he was eaten by them.

Glauci et Diomēdis permutatio, a very foolish exchange. Homer (*Iliad*, vi.) tells us that Glaucus changed his golden armor for the iron one of Diomēdēs. The French say, *C'est le troc de Glaucus et de Diomedé*. This Glaucus was the grandson of Bellerophon. (In Greek, "Glaukos.")

Glegg (*Mrs.*), one of the Dodson sisters in George Eliot's *Mill on the Floss*, and the least amiable. When displeased or thwarted she takes to her bed, reads *Baxter's Saints' Rest*, and lives on water-gruel.

Glenallan (*Joscelind, dowager countess of*), whose funeral takes place by torchlight in the Catholic chapel.

The earl of Glenallan, son of the dowager countess.—Sir W. Scott, *The Antiquary* (time, George III.).

Glenalvon, heir of Lord Randolph. When young Norval, the son of Lady Randolph, makes his unexpected appearance, Glenalvon sees in him a rival, whom he hates. He pretends to Lord Randolph that the young man is a suitor of Lady Randolph's, and, having excited the passion of jealousy, contrives to bring his lordship to a place where he witnesses their endearments. A fight ensues, in which Norval slays Glenalvon, but is himself slain by Lord Randolph, who then discovers too late that the supposed suitor was his wife's son.—Home, *Douglas* (1757).

Glencoe (2 syl.), the scene of the massacre of M'Ian and thirty-eight of his glenmen, in 1692. All Jacobites were commanded to submit to William III. by the end of December, 1691. M'Ian was detained by a heavy fall of snow, and Sir John Dalrymple, the master of Stair, sent Captain Campbell to make an example of "the rebel."

✱ Talfourd has a drama entitled *Glencoe, or the Fall of the M'Donalds*.

Glendale (*Sir Richard*), a papist conspirator with Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Glendin'ning (*Elsbeth*) or ELSPETH BRYDONE (2 syl.), widow of Simon Glendinning, of the Tower of Glendearg.

Halbert and *Edward Glendinning*, sons of Elspeth Glendinning.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Glendinning (*Sir Halbert*), the knight of Avenel, husband of Lady Mary of Avenel (2 syl.).—Sir W. Scott, *The Abbot* (time, Elizabeth).

Glendoveer', plu. *Glendoveers*, the most beautiful of the good spirits of Hindû mythology.

... the glendoveers.

The loveliest of all of heavenly birth.

Southey, *Curse of Kehama*, vi, 2 (1809.)

Glendow'er (*Owen*), a Welsh nobleman, descended from Llewellyn (last of the Welsh kings). Sir Edmund Mortimer married one of his daughters. Shakespeare makes him a wizard, but very highly accomplished.—Shakespeare, 1 *Henry IV.* (1597).

Glengar'ry. So M'Donald of Glengarry (who gave in his adhesion to William III.) is generally called.

Glenpro'sing (*The old lady*), a neighbor of old Jasper Yellowley.—Sir W. Scott, *The Pirate* (time, William III.).

Glenthorn (*Lord*), the hero of Miss Edgeworth's novel called *Ennui*. Spoiled by indolence and bad education, he succeeds, by a course of self-discipline, in curing his mental and moral faults, and in becoming a useful member of society (1809).

The history of Lord Glenthorn affords a striking picture of *ennui*, and contains some excellent delineations of character.—Chambers, *English Literature*, ii. 569.

Glenvar'loch (*Lord*), or Nigel Olifaunt, the hero of Scott's novel called *The Fortunes of Nigel* (time, James I.).

Glintar, the palace of Foresti “the peace-maker,” son of Balder. It was raised on pillars of gold, and had a silver roof.

Gloria'na, “the greatest glorious queen of Faëry-land.”

By Gloriana I mean [*true*] Glory in my general intention, but in my particular I conceive the most excellent and glorious person of our sovereign the queen [*Elizabeth*], and her kingdom is Faerye-land.—Spenser, *Introduction to The Faëry Queen* (1590).

Glorious John, John Dryden (1631-1701).

Glorious Preacher (*The*), St. John Chrysostom (i.e. *John Goldenmouth*, 354-407).

Glory (*Old*), Sir Francis Burdett (1770-1844).

Glory (Mc Whirk). Irish girl rescued from wretched dependence by a benevolent woman, and made at home in a comfortable dwelling. She has a big, warm heart that yearns over everything helpless and hurt, and, whereas, in her childhood, she mourned over “the good times” she was “not in,” she comes to rejoice constantly in the blessed truth that she is “in” them all.—A.D.T. Whitney, *Faith Gartney’s Girlhood* (1863).

Glossin (*Mr. Gilbert*), a lawyer, who purchases the Ellangowan estate, and is convicted by Counsellor Pleydell of kidnapping Henry Bertram, the heir. Both Glossin and Dirk Hatteraick, his accomplice, are sent to prison, and in the night Hatteraick first strangles the lawyer and then hangs himself.—Sir W. Scott, *Guy Mannering* (time, George II.).

Gloucester (*The duke of*), brother of Charles II.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Gloucester (Richard, duke of), in the court of King Edward IV.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Gloucester, (The earl of), in the court of King Henry II.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Glover (*Simon*), the old glover of Perth, and father of the “fair maid.”

Catharine Glover, “the fair maid of Perth,” daughter of Simon the glover, and subsequently bride of Henry Smith the armorer.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Glover (Heins), the betrothed of Trudchen [*i.e.* *Gertrude*] Pavillon, daughter of the syndic’s wife.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Glowrowrum (*The old lady*), a friend of Magnus Troil.—Sir W. Scott, *The Pirate* (time, William III.).

Glück, a German musical composer, greatly patronized by Marie Antoinette. Young France set up against him the Italian Piccini. Between 1774 and 1780 every street, coffee-house, school and drawing-room in Paris

canvassed the merits of these two composers, not on the score of their respective talents, but as the representatives of the German and Italian schools of music. The partisans of the German school were called Glückists, and those of the Italian school Piccinists.

Est-ce Glück, est-ce Puccini,
Que doit couronner Polymnie?
Donc entre Glück et Puccini
Tout le Parnasse est désuni.
L'un soutient ce que l'autre nie,
Et Clio veut battre Uranie,
Pour moi, qui crains toute manie,
Plus irrésolu que Babouc
N'épeusant Piccini ni Glück,
Je n'y connais rien: ergo Glück.

✱ A similar contest raged in England between the Bononcinists and [Handelists](#). The prince of Wales was the leader of the Handel or German party, and the duke of Marlborough of the Bononcini or Italian school. (See TWEEDLEDUM.)

Glumdalca, queen of the giants, captive in the court of King Arthur. The king cast love-glances at her, and made Queen Dollallolla jealous; but the giantess loved Lord Grizzle, and Lord Grizzle loved the Princess Huncamunca, and Huncamunca loved the valiant Tom Thumb.—*Tom Thumb*, by Fielding the novelist (1730), altered by O'Hara, author of *Midas* (1778).

Glum-dal'clitch, a girl nine years old "and only forty feet high." Being such a "little thing," the charge of Gulliver was committed to her during his sojourn in Brobdingnag.—Swift, *Gulliver's Travels*.

Soon as Glumdalclitch missed her pleasing care,
She wept, she blubbered, and she tore her hair.

Pope.

Glumms, the male population of the imaginary country Nosmnbdsgsutt, visited by Peter Wilkins. The Glumms, like the females, called gawreys (*q.v.*), had wings, which served both for flying and dress—R. Pultock, *Peter Wilkins* (1750).

Glutton (*The*), Vitellius, the Roman emperor (born a.d. 15, reigned 69, died 69). Visiting the field after the battle of Bedriac, in Gaul, he exclaimed, “The body of a dead enemy is a delightful perfume.”

* Charles IX. of France, when he went in grand procession to visit the gibbet on which Admiral Coligny was hanging, had the wretched heartlessness to exclaim, in doggerel verse;

Fragrance sweeter than the rose
Rises from our slaughtered foes.

Glutton (The), Gabius Apicius, who lived during the reign of Tiberius. He spent £800,000 on the luxuries of the table, and when only £80,000 of his large fortune remained, he hanged himself, thinking death preferable to “starvation on such a miserable pittance.”

Glynn (*The Marshes of*). Title of a poem by Sidney Lanier, descriptive of a marsh on the Southern coast.

The creeks overflow; a thousand riverlets run
Twixt the roots of the sod; the blades of the marsh-grass stir,
Passeth a hurrying sound of wings that westward whir;
Passeth, and all is still, and the currents cease to run,
And the sea and the marsh are one.

Poems, by Sidney Lanier (1884).

Gna, the messenger of Frigga.—*Scandinavian Mythology*.

Goats. *The Pleiades* are called in Spain *The Seven Little Goats*.

So it happened that we passed close to the Seven Little Goats.—Cervantes, *Don Quixote*, II. iii. 5 (1615).

✱ Sancho Panza affirmed that two of the goats were of a green color, two carnation, two blue, and one motley; “but,” he adds, “no he-goat or cuckold ever passes beyond the horns of the moon.”

Goatsnose, a prophet, born deaf and dumb, who uttered his predictions by signs.—Rabelais, *Pantag’ruel*, iii. 20 (1545).

Gobbo (*Old*), the father of Launcelot. He was stone blind.

Launcelot Gobbo, son of Old Gobbo. He left the service of Shylock the Jew for that of Bassa’nio, a Christian. Launcelot Gobbo is one of the famous clowns of Shakespeare.—Shakespeare, *Merchant of Venice* (1698).

Gob’ilyve (*Godfrey*), the assumed name of False Report. He is described as a dwarf, with great head, large brows, hollow eyes, crooked nose, hairy cheeks, a pied beard, hanging lips, and black teeth. His neck was short, his shoulders awry, his breast fat, his arms long, his legs “kewed,” and he rode “brigge-a-bragge on a little nag.” He told Sir Graunde Amoure he was wandering over the world to find a virtuous wife, but hitherto without success. Lady Correction met the party, and commanded Gobilyve (3 syl.) to be severely beaten for a lying varlet.—Stephen Hawes, *The Passe-tyme of Plesure*, xxix., xxxi., xxxii. (1515).

Gobseck, a grasping money-lender, the hero and title of one of Balzac’s novels.

God.

Full of the god, full of wine, partly intoxicated.

God made the country, and man made the town.—Cowper’s *Task* (“The Sofa”). Varro, in his *De Re Rustica*, has: “[Divina](#) Natura agros dedit, ars humana ædificavit urbes.”

God sides with the strongest. Napoleon I. said, “Le bon Dieu est toujours du côté des gros bataillons.” Julius Cæsar made the same remark.

Godam, a nickname applied by the French to the English, in allusion to a once popular oath.

Godfrey (*de Bouillon*), the chosen chief of the allied crusaders, who went to wrest Jerusalem from the hands of the Saracens. He was calm, circumspect, prudent, and brave. Godfrey despised “worldly empire, wealth, and fame.”—Tasso, *Jerusalem Delivered* (1575).

Godfrey (*Sir Edmondbury*), a magistrate killed by the papists. He was very active in laying bare their nefarious schemes, and his body was found pierced with his own sword, in 1678.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

* Dryden calls Sir Edmondbury “Agag,” and Dr. Titus Otes he calls “Corah.”

Corah might for Agag’s murder call,
In terms as coarse as Samuel used to Saul.

Absalom and Achitophel, i. (1681).

Godfrey (*Miss*), an heiress, daughter of an Indian governor.—Sam. Foote, *The Liar* (1761).

God’inez (*Doctor*), a schoolmaster, “the most expert flogger in Oviedo” [*Ov.e.a.’do*]. He taught Gil Blas, and “in six years his worthy pupil understood a little Greek, and was a tolerable Latin scholar.”—Lesage, *Gil Blas*, i. (1716).

Godi’va or **Godgifu**, wife of Earl Leofric. The tale is that she begged her husband to remit a certain tax which oppressed the people of Coventry. Leofric said he would do so only on one condition—that she would ride naked through the city at midday. So the lady gave orders that all people should shut up their windows and doors; and she rode naked through the town, and delivered the people from the tax. The tale further says that all the people did as the lady bade them except Peeping Tom, who looked out, and was struck blind.

* This legend is told at length by Drayton in his *Polyolbion*, xiii. (1613).

Godless Florins, English two-shilling pieces issued by Shiel when master of the mint. He was a Roman Catholic, and left out F.D. (*defender of*

the faith) from the legend. They were issued and called in the same year (1849).

Godmanchester Hogs and Huntingdon Sturgeon.

During a very high flood in the meadows between Huntingdon and Godmanchester, something was seen floating, which the Godmanchester people thought was a black hog, and the Huntingdon folk declared was a sturgeon. When rescued from the waters, it proved to be a young donkey.—Lord Braybrooke (Pepys, *Diary*, May 22, 1667).

Godmer, a British giant, son of Albion, slain by Canu'tus, one of the companions of Brute.

Those three monstrous stones...

Which that huge son of hideous Albion,
Great Godmer, threw in fierce contention
At bold Canutus; but of him was slain.

Spenser, *Faëry Queen*, ii. 10 (1590).

Goëmot or **Goëmagot**, a British giant, twelve cubits high, and of such prodigious strength that he could pull up a full-grown oak at one tug. Same as Gogmagog (*q.v.*).

On a certain day, when Brutus was holding a solemn festival to the gods ... this giant, with twenty more of his companions, came in upon the Britons, among whom he made a dreadful slaughter; but the Britons at last ... killed them every one but Goëmagot ... him Brutus preserved alive, out of a desire to see a combat between the giant and Corineus, who took delight in such encounters.... Corineus carried him to the top of a high rock, and tossed him into the sea.—Geoffrey, *British History*, i. 16 (1142).

Goëmagot's Leap, or “Lam Goemagot,” now called Haw, near Plymouth; the place where the giant fell when Corin'eus (3 *syl.*) tossed him down the craggy rocks, by which he was mangled to pieces.—Geoffrey, *British History*, i. 16 (1142).

* Southey calls the word *Lan-gæ-mā-gog*. (See GOGMAGOG).

Goer'vyl, sister of Prince Madoc, and daughter of Owen, late king of North Wales. She accompanied her brother to America, and formed one of the colony of Caer-madoc, south of the Missouri (twelfth century).—Southey, *Madoc* (1805).

Goetz von Berlichingen, or *Gottfried of the Iron Hand*, a famous German burgrave, who lost his right hand at the siege of Landshut. The iron hand which replaced the one he had lost is still shown at Jaxthausen, the place of his birth. Gottfried took a prominent part in the wars of independence against the electors of Brandenburg and Bavaria, in the sixteenth century (1480-1562).

* Goethe has made this the title and subject of an historical drama.

Goffe (*Captain*), captain of the pirate vessel.—Sir W. Scott, *The Pirate* (time, William III.).

Gog, according to *Ezek.* xxxviii., xxxix., was “prince of **Magog**”, (a country or people). Calmet says Camby'sês, king of Persia, is meant; but others think Antiochus Epiph'anês is alluded to.

Gog, in *Rev.* xx. 7-9, means Antichrist. Gog and Magog, in conjunction, mean all princes of the earth who are enemies of the Christian Church.

* Sale says Gog is a Turkish tribe.—*Al Korân*, xviii. note.

Gog and Magog. Prester John in his letter to Manuel Comnēnus, emperor of Constantinople, speaks of Gog and Magog as two separate nations tributary to him. These, with thirteen others, he says, are now shut up behind inaccessible mountains, but at the end of the world they will be let loose, and overrun the whole earth.—Albericus Trium Fontium, *Chronicles* (1242).

Sale tells us that Gog and Magog are called by the Arabs “Yajui” and “Ma-jûj,” which are two nations or tribes descended from Japhet, son of Noah. Gog, according to some authorities, is a Turkish tribe; and Magog is the tribe called “Gilân” by Ptolemy, and “Geli” or “Gelæ” by Strabo.—*Al Korân*, xviii. note.

Respecting the re-appearance of Gog and Magog, the *Korân* says: “They [*the dead*] shall not return ... till Gog and Magog have a passage opened for them, and they [*the dead*] shall hasten from every high hill,” *i.e.* the resurrection (ch. xxi.).

Gog and Magog. The two statues of Guildhall so called are in reality the statues of Gogmagog or Goëmagot and Corineus, referred to in the next article. (See also CORINEUS.) The Albion giant is known by his pole-axe and spiked ball. Two statues so called stood on the same spot in the reign of Henry V.; but those now seen were made by Richard Saunders, in 1708, and are fourteen feet in height.

In Hone’s time, children and country visitors were told that every day, when the giants heard the clock strike twelve, they came down to dinner.—*Old and New London*, i. 387.

Another tale was that they then fell foul of each other in angry combat.

Gog’magog, king of the Albion giants, eighteen feet in height, killed by Corin in a wrestling match, and flung by him over the Hoe or Haw of Plymouth. For this achievement, Brute gave his follower *all* that *horn* of land now called Cornwall, Cor’n[w]all, a contraction of Corinall. The contest is described by Drayton in his *Polyolbion*, i. (1612).

E'en thus unmoved
Stood Corineus, the sire of Guendolen,
When, grappling with his monstrous enemy,
He the brute vastness held aloft, and bore,
And headlong hurled, all shattered, to the sea,
Down from the rock's high summit, since that day
Called Lan'-gæma'gog.

Southey, *Joan of Arc*, viii. 395.

Cornwall means *Cornu Galliæ* or *Walliæ*—*the horn of Gallia* or *Wallia* (g and w being convertible [letters](#).) and Gaul and Wales different forms of the same word.

Gog'magog Hill, the higher of the two hills some three miles south-east of Cambridge. It once belonged to the Balsham Hills, but, “being rude and bearish, regarding neither God nor man,” it was named in reproach Gogmagog. The legend is that this Gogmagog Hill was once a huge giant, who fell in love with the nymph Granta, and, meeting her alone, told her all his heart, saying:

“Sweeting mine, if thou mine own wilt be,
I've many a pretty gaud I keep in store for thee:
A nest of broad-faced owls, and goodly urchins too
(Nay, nymph, take heed of me, when I begin to woo);
And better far than that, a bulchin two years old,
A curled-pate calf it is, and oft could have been sold:
And yet besides all this, I've goodly bear-whelps tway,
Full dainty for my joy when she's disposed to play
And twenty sows of lead to make our wedding-ring;”

but the saucy nymph only mocked the giant, and told his love story to the Muses, and all made him their jest and sport and laughter.—Drayton, *Polyolbion*, xxi. (1622).

Gold of Tolo'sa (*The*), ill gains, which never prosper. The reference is to Cæpio, the Roman consul, who, on his march to Gallia Narbonensis, stole

from Tolosa (*Toulouse*) the gold and silver consecrated by the Cimbrian Druids to their gods. He was utterly defeated by the Cimbrians, and some 112,000 Romans were left dead on the field of battle (B.C. 106).

Gold Poured down the Throat. Marcus Licin'ius Crassus, surnamed "The Rich," one of the first Roman triumvirate, tried to make himself master of Parthia, but being defeated and brought captive to Oro'dês, king of Parthia, he was put to death by having molten gold poured down his throat. "Sate thy greed with this," said Orodês.

Manlius Nepos Aquilius tried to restore the kings of Bithynia and Cappado'cia, dethroned by Mithridâtês, but being unsuccessful and made prisoner, he was put to death by Mithridâtês by molten gold poured down his throat.

In hell, the avaricious are punished in the same way, according to the *Shephearde's Calendar*.

And ladles full of melted gold
Were poured adown their throats.

The Dead Man's Song (1579).

Gol'demar (*King*), a house-spirit, sometimes called King Vollmar. He lived three years with Neveling von Hardenberg, on the Hardenstein at the Ruhr, and the chamber in which he lived is still called Vollmar's chamber. This house-spirit, though sensible to the touch, was invisible. It played beautifully on the harp, talked freely, revealed secrets, and played dice. One day, a person determined to discover its whereabouts, but Goldemar cut him to pieces and cooked the different parts. Never after this was there any trace of the spirit. The roasted fragments disappeared in the Lorrain war in 1651, but the pot in which the man's head was boiled was built into the kitchen wall of Neveling von Hardenberg, where it remains to this day.—Von Steinen, *German Mythology*, 477.

Golden Ass (*The*), a romance in Latin, by Apule'ius (4 *syl.*). It is the adventures of Lucian, a young man who had been transformed into an ass, but still retained his human consciousness. It tells us the miseries which he suffered at the hands of robbers, eunuchs, magistrates, and so on, till the

time came for him to resume his proper form. It is full of wit, racy humor, and rich fancy, and contains the exquisite episode of Cupid and Psy'chê (bks. iv., v., vi.).

Golden Dragon of Bruges (*The*), The golden dragon was taken in one of the crusades from the church of St. Sophia, at Constantinople, and placed on the belfry of Bruges, but Philip van Artevelde (2 syl.) transported it to Ghent, where it still adorns the belfry.

Saw great Artevelde victorious scale the Golden Dragon's nest.
Longfellow, *The Belfry of Bruges*.

Golden Fleece (*The*), the fleece of the ram which transported Phryxos to Colchis. When Phryxos arrived there, he sacrificed the ram and gave the fleece to King Ætês, who hung it on a sacred oak. It was stolen by Jason, in his "Argonautic expedition."

The Golden Fleece of the North. Fur and peltry of Siberia is so called.

Golden Gate. The gate of mercy before which one of the ten foolish virgins waits when her companions have returned to their evil courses.

"When the night falls, who knows what mercy waits
To pardon guilt and sin?
Perchance the Lord Himself unbarred the gates
And led the wanderer in."
Walter Learned, *Between Times* (1889).

Golden Legend (*The*), a collection of hagiology, made in the thirteenth century, by James de Voragine, a Dominican. The Legend consists of 177 sections, each of which is devoted to a particular saint or festival, arranged in the order of the calendar.

Golden Mouth, St. Chrysostom (347-407). The name is the Greek *chrysos stōma*, "gold mouth."

Golden Stream (*The*), Joannes Damascēnus (died 756).

Golden-tongued (*The*), St. Peter, of Ravenna (433-450). Our equivalent is a free translation of the Greek *chrysol'ogos* (*chrusos logos*, “gold discourse”).

Goldfinch (*Charles*), a vulgar, horse fellow, impudent and insolent in manner, who flirts with Widow Warren, and conspires with her and the Jew Silky to destroy Mr. Warren's will. By this will the widow was left £600 a year, but the bulk of the property went to Jack Milford, his natural son, and Sophia Freelove, the daughter of Widow Warren by a former marriage. (See BEAGLE.)

Father was a sugar-baker, grandfather a slop-seller, I'm a gentleman.—Holcroft, *The Road to Ruin*, ii. 1 (1792).

Goldiebirds (*Messrs.*), creditors of Sir Arthur Wardour.—Sir W. Scott, *The Antiquary* (time, George III.).

Gold-mine (*The*) or **Miller of Grenoble**, a drama by E. Stirling (1854). (For the plot, see SIMON.)

Gold-mines (*King of the*), a powerful, handsome prince, who was just about to marry the Princess All-Fair, when Yellow Dwarf claimed her as his betrothed, and carried her to Steel Castle on a Spanish cat. A good siren gave the betrothed king a diamond sword to secure All-Fair's deliverance; but after overcoming every obstacle, he was so delighted at seeing her that he dropped his sword. In a moment Yellow Dwarf snatched it up, and stabbed his rival to the heart. The king of the Gold-mines and All-Fair were both changed into two palm trees.—Comtesse D'Aunoy, *Fairy Tales* (“The Yellow Dwarf,” 1682).

Goldsmith (*Oliver*).

Here lies Nolly Goldsmith, for shortness called Noll,
Who wrote like an angel, and talked like poor poll.

David Garrick.

Goldsmith (*Rev. J.*), one of the many pseudonyms adopted by Sir Richard Phillips, in a series of school books. Some other of his false names were the Rev. David Blair, James Adair, Rev. C. Clarke, etc., with noted French names for educational French books.

Gol'thred (*Lawrence*), mercer, near Cumnor Place.—Sir W. Scott, *Kenilworth* (time Elizabeth).

Gold'y. Oliver Goldsmith was so-called by Dr. Johnson (1728-1774).

Gol'gotha (“*the place of a skull*”), a small elevated spot north-west of Jerusalem, where criminals were executed. Used in poetry to signify a battle-field or place of great slaughter.

Except they meant to bathe in reeking wounds,
Or memorize another Golgotha.

Shakespeare, *Macbeth*, act i. sc. 2. (1606).

✱ In the University of Cambridge, the dons' gallery in Great St. Mary's is called “Golgotha” because the *heads* of the colleges sit there.

Golgotha (*The City*), Temple Bar, London; so called because the heads of traitors, etc., used at one time to be exposed there after decapitation. This was not done from any notion of punishment, but simply to advertise the fact as a warning to evil-doers. Temple Bar was taken away from the Strand in 1878.

Golightly (*Mr.*), the fellow who wants to borrow 5s. in *Lend me Five Shillings*, a farce by J.M. Morton.

Goltho, the friend of Ul'finore (3 *syl.*). He was in love with BIRTHA, daughter of Lord As'tragon, the sage; but BIRTHA loved the Duke Gondibert. The tale being unfinished, the sequel of Goltho is not known.—Sir William Davenant, *Gondibert* (died 1668).

Gomer or **Godmer**, a British giant, slain by Canu'tus, one of the companions of Brute. (See GOEMOT.)

Since Gomer's giant brood inhabited this isle.

Drayton, *Polyolbion*, xiv. (1613.)

Gomez, a rich banker, 60 years of age, married to Elvi'ra, a young wife. He is mean, covetous, and jealous. Elvira has a liaison with Colonel Lorenzo, which Dominick, her father confessor, aids and abets; but the amour is constantly thwarted, and it turns out that Lorenzo and Elvira are brother and sister.—Dryden, *The Spanish Fryar* (1680).

Gond'ibert (*Duke*), of the royal line of Lombardy. Prince Oswald of Verona, out of jealousy, stirs up a faction fight against him, which is limited by agreement to four combatants on each side. Oswald is slain by Gondibert, and Gondibert is cured of his wounds by Lord As'tragon, a philosopher and sage. Rhodalind, the only child of Aribert, king of Lombardy, is in love with Gondibert, and Aribert hopes that he will become his son-in-law and heir, but Gondibert is betrothed to BIRTHA. One day while walking with his affianced BIRTHA, a messenger from the king comes post haste to tell him that Aribert had publicly proclaimed him his heir, and that Rhodalind was to be his bride. Gondibert still told BIRTHA he would remain true to her, and gave her an emerald ring, which would turn pale if his love declined. As the tale was never finished, the sequel cannot be given.—Sir W. DAVENANT, *Gondibert* (died 1668).

Gon'eril, eldest daughter of King Lear, and wife of the duke of Albany. She treated her aged father with such scant courtesy, that he could not live under her roof; and she induced her sister Regan to follow her example. Subsequently both the sisters fell in love with Edmund, natural son of the earl of Gloucester, whom Regan designed to marry when she became a widow. Goneril, out of jealousy, now poisoned her sister, and “after slew herself.” Her name is proverbial for “filial ingratitude.”—Shakespeare, *King Lear* (1605).

Gonin, a buffoon of the sixteenth century, who acquired great renown for his clever tricks, and gave rise to the French phrase, *Un tour de maître Gonin* (“a trick of Master Gonin's”).

Gonnella, domestic jester to the Margrave Nicolo d'Este, and to his son Borso, duke of Ferrara. The horse he rode on was *ossa atque pellis totus*, and like Rosinantê, has become proverbial. Gonnella's jests were printed in 1506.

Gonsalez [*Gon.zalley*], Fernan Gonsalez or Gonsalvo, a Spanish hero of the tenth century, whose life was twice saved by his wife Sancha. His adventures have given birth to a host of ballads.

(There was a Hernandez Gonsalvo of Cordöva, called "The great Captain" (1443-1515), to whom some of the ballads refer, and this is the hero of Florian's historical novel entitled *Gonzalve de Cordoue* (1791), borrowed from the Spanish romance called *The Civil Wars of Granada*, by Gines Perez de la Hita).

Gonza'lo, an honest old counsellor of Alonso, King of Naples.—Shakespeare, *The Tempest* (1609).

Gonzalo, an ambitious but politic lord of Venice.—Beaumont and Fletcher, *The Laws of Candy* (1647.)

Good Earl (*The*), Archibald, eighth earl of Angus, who died in 1588.

Good Regent (*The*), James Stuart, earl of Murray, regent of Scotland after the imprisonment of Queen Mary, his half-sister. (Born 1533, regent 1567, assassinated 1570).

Goodfellow (*Robin*), son of King Oberon. When six years old, he was so mischievous that his mother threatened to whip him, and he ran away; but falling asleep, his father told him he should have anything he wished for, with power to turn himself into any shape, so long as he did harm to none but knaves and queens.

His first exploit was to turn himself into a horse, to punish a churl, whom he conveyed into a great plash of water and left there, laughing, as he flew off "Ho, ho, ho!" He afterwards went to a farm-house, and taking a fancy to a maid, does her work during the night. The maid, watching him, and observing him rather bare of clothes, provides him with garments, which he puts out, laughing "Ho, ho, ho!" He next changes himself into a Will-o-the-wisp, to mislead a party of merry-makers, and

having misled them all night, he left them at daybreak, with a “Ho, ho, ho!” At another time, seeing a fellow ill-using a maiden, he changed himself into a hare, ran between his legs, and then growing into a horse, tossed him into a hedge, laughing, “Ho, ho, ho!”—*The Mad Pranks and Merry Jests of Robin Goodfellow* (1580). (Percy Society, 1841).

Goodfellow (Robin), a general name for any domestic spirit, as imp, urchin, elf, hag, fay, Kit-wi'-the-can'stick, spoorn, man-i'-the-oak, Puck, hobgoblin, Tom-tumbler, bug, bogie, Jack-o'-lantern, Friar's lantern, Will-o'-the-wisp, Ariel, nixie, kelpie, etc., etc.

A bigger kind than these German kobolds is that called with us Robin Goodfellows, that would in those [superstitious](#) times grind corn for a mess of milk, cut wood, or do any manner of drudgery work.... These have several names ... but we commonly call them Pucks.—Burton, *Anatomy of Melancholy*, 47.

✱✱ The Goodfellows, being very numerous, can hardly be the same as Robin, son of Oberon, but seem to obtain the name because their character was similar, and, indeed, Oberon's son must be included in the generic name.

Goodman of Ballengeich, the assumed name of James V. of Scotland when he made his disguised visits through the districts round Edinburgh and Stirling.

✱✱ Haroun-al-Raschid, Louis XI., Peter “The Great,” etc., made similar visits in disguise, for the sake of obtaining information by personal inspection.

Good'man Grist, the miller, a friend of the smugglers.—Sir W. Scott, *Redgauntlet* (time, George III.).

Goodricke (Mr.), a Catholic priest at Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Goodsire (Johnnie), a weaver, near Charles's Hope farm.—Sir W. Scott, *Guy Mannering* (time George II.).

Goodwill, a man who had acquired £10,000 by trade, and wished to give his daughter Lucy in marriage to one of his relations, in order to keep the money in the family: but Lucy would not have any one of the boobies, and made choice instead of a strapping footman. Goodwill had the good sense to approve of the choice.—Fielding, *The Virgin Unmasked*.

Goody Blake, a poor old woman detected by Harry Gill picking up sticks from his farm-land. The farmer compelled her to leave them, and threatened to punish her for trespass. Goody Blake turned on the lusty yeoman, and said never from the moment should he know the blessing of warmth; and sure enough, neither clothing, fire, nor summer sun ever did make him warm again.

No word to any man he utters,
A bed or up, to young or old;
But ever to himself he mutters,
“Poor Harry Gill is very cold.”

Wordsworth, *Goody Blake and Harry Gill* (1798).

Goody Palsgrave, a name of contempt given to Frederick V., elector palatine. He is also called the “Snow King” and the “Winter King,” because the Protestants made him king of Bohemia in the autumn of 1619, and he was set aside in the autumn of 1620.

Goody Two-shoes, a nursery tale supposed to be by Oliver Goldsmith, written in 1765 for Newbery, the bookseller of St. Paul’s Churchyard.

Goose Gibbie, a half-witted lad, first entrusted to “keep the turkeys,” but afterwards “advanced to the more important office of minding the cows.”—Sir W. Scott, *Old Mortality* (time, Charles II.).

Goosey Goderich, Frederick Robinson, created viscount Goderich in 1827. So called by Cobbett, for his incapacity as a statesman (premier 1827-1828).

Gor’boduc, GORBODUG, or GORBOGUD, a mythical British king, who had two sons (Ferrex and Porrex). Ferrex was driven by his brother out of the

kingdom, and on attempting to return with a large army, was defeated by him and slain. Soon afterwards, Porrex himself was murdered in his bed by his own mother, Widen, who loved Ferrex the better.—Geoffrey, *British History*, ii. 16 (1142).

Gorboduc, the first historical play in the language. The first three acts by Thomas Norton, and the last two by Thomas Sackville, afterwards Lord Buckhurst (1562). It is further remarkable as being the father of Iambic ten-syllable blank verse.

Those who last did tug
In worse than civil war, the sons of Gorbodug.
Drayton, *Polyolbion*, viii. (1612).

Gor'brias, lord-protector of Ibe'ria, and father of King Arba'ces (3 syl.).—Beaumont and Fletcher, *A King or No King* (1611).

Gor'dius, a Phrygian peasant, chosen by the Phrygians for their king. He consecrated to Jupiter his wagon, and tied the yoke to the draught-tree so artfully that the ends of the cord could not be discovered. A rumor spread abroad that he who untied this knot would be king of Asia, and when Alexander the Great was shown it, he cut it with his sword, saying, "It is thus we loose our knots."

Gordon (*The Rev. Mr.*), chaplain in Cromwell's troop.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Gordon (*Lord George*), leader of the "No Popery riots" of 1779. Half mad, but really well-intentioned, he countenanced the most revolting deeds, urged on by his secretary, Gashford. Lord George Gordon died in jail, 1793.—C. Dickens, *Barnaby Rudge* (1841).

Gordo'nus or **Gordon** (*Bernard*), a noted physician of the thirteenth century in the Rouergue (France), author of *Lilium Medicinæ, de Morborum prope Omnium Curatione, septem Particulis Distributum* (Naples, 1480).

And has Gordonius "the divine,"

In his famous *Lily of Medicine* ...
No remedy potent enough to restore you?
Longfellow, *The Golden Legend*.

Gor'gibus, an honest, simple-minded citizen of middle life, father of Madelon and uncle of Cathos. The two girls have their heads turned by novels, but are taught by a harmless trick to discern between the easy manners of a gentleman and the vulgar pretensions of a lackey.—Molière, *Les Précieuses Ridicules* (1659).

Gorgibus, father of Célie. He is a headstrong, unreasonable old man, who tells his daughter that she is forever reading novels, and filling her mind with ridiculous notions about love. “Vous parlez de Dieu bien moins que de Lélie,” he says, and insists on her giving up Lélie for Valère, saying, “S’il ne l’est amant, il le sera mari,” and adds, “L’amour est souvent un fruit du mariage.”

Jetez-moi dans le feu tous ces méchants écrits [i.e. *romances*]
Qui gatent tous les jours tant de jeunes esprits;
Lisez moi, comme il faut, au lieu de ces sornettes,
Les Quatrains de Pibrac, et les doctes *Tablettes*
Du conseiller Matthieu; l’ouvrage est de valeur.
Et plein de beaux dictons à réciter par cœur.
Molière, *Sganarelle* (1660).

Gor'loïs (3 syl.), said by some to be the father of King Arthur. He was lord of Tintag'il Castle, in Cornwall; his wife was Igrayne (3 syl.) or Igera, and one of his daughters (Bellicent) was, according to some authorities, the wife of Lot, king of Orkney.

*✱ Gorloïs was not the father of Arthur, although his wife (Igrayne or Igera) was his mother.

Then all the kings asked Merlin, “For what cause is that beardless boy Arthur made king?” “Sirs,” said Merlin, “because he is King Uther’s son, born in wedlock ... More than three hours after the death of Gorlois, did the king wed the fair Igrayne.”—Malory, *History of Prince Arthur*, i. 2, 6 (1470).

[*Uther*] was sorry for the death of Gorlois, but rejoiced that Igera was now at liberty to marry again ... they continued to live together with much affection, and had a

son and daughter, whose names were Arthur and Anne.—Geoffrey, *British History*, iii. 20 (1142).

* It is quite impossible to reconcile the contradictory accounts of Arthur's sister and Lot's wife. Tennyson says Bellicent, but the tales compiled by Sir T. Malory all give Margawse. Thus in *La Mort d'Arthur*, i. 2, we read: "King Lot of Lothan and of Orkeney wedded Margawse [*Arthur's sister*]" (pt. i. 36), "whose sons were Gawaine, Agravaine, Gaheris, and Gareth;" but Tennyson says Gareth was "the last tall son of Lot and Bellicent."

Gosh, the Right Hon. Charles Arbuthnot, the most confidential friend of the duke of Wellington, with whom he lived.

Gosling (*Giles*), landlord of the Black Bear inn, near Cumnor place.
Cicely Gosling, daughter of Giles.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Gospel Doctor (*The*), John Wycliffe (1324-1384).

Gospeller (*The Hot*), Dr. R. Barnes, burnt at Smithfield, 1540.

Gossips (*Prince of*), Samuel Pepys, noted for his gossiping *Diary*, commencing January 1, 1659, and continued for nine years (1632-1703).

Goswin, a rich merchant of Bruges, who is in reality Florez, son of Gerrard, king of the beggars. His mistress, Bertha, the supposed daughter of Vandunke, the burgomaster of Bruges, is in reality the daughter of the duke of Brabant.—Beaumont and Fletcher, *The Beggar's Bush* (1622).

Goths (*The last of the*), Roderick, the thirty-fourth of the Visigothic line of kings in Spain. He was the son of Cor'dova, who had his eyes put out by Viti'za, the king of the Visigoths, whereupon Roderick rose against Vitiza and dethroned him; but the sons and adherents of Vitiza applied to the Moors, who sent over Tarik with 90,000 men, and Roderick was slain at the battle of Xerres, A.D. 711.

✱ Southey has an epic poem called *Roderick, the Last of the Goths*. He makes “Rusilla” to be the mother of Roderick.

Gothland or **Gottland**, an island called “The eye of the Baltic.” Geoffrey of Monmouth says that when King Arthur had added Ireland to his dominions, he sailed to Iceland, which he subdued, and then both “Doldavius, king of Gothland, and Gunfasius, king of the Orkneys, voluntarily became his tributaries.”—*British History*, ix. 10 (1142).

To Gothland now again this conqueror maketh forth ...
Where Iceland first he won, and Orkney after got.
Drayton, *Polyolbion*, iv. (1612).

Gottlieb [*Got.leeb*], a cottage farmer, with whom Prince Henry of Hoheneck went to live after he was struck with leprosy. The cottager’s daughter Elsie volunteered to sacrifice her life for the cure of the prince, and was ultimately married to him.—Hartmann von der Aue, *Poor Henry* (twelfth century); Longfellow, *Golden Legend*.

Gour’lay (*Ailsie*), a privileged fool or jester.—Sir W. Scott, *The Antiquary* (time, George III.).

Gourlay (*Ailsie*), an old sibyl at the death of Alice Gray.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Gourmaz (*Don*), a national portrait of the Spanish nobility.—Pierre Corneille, *The Cid* (1636).

The character of Don Gourmaz, for its very excellence, drew down the censure of the French Academy.—Sir W. Scott, *The Drama*.

Go’vernale (3 *syl.*), first the tutor and then the attendant of Sir Tristram de Lionês.

Gow (*Old Niell*), the fiddler.

Nathaniel Grow, son of the fiddler.—Sir W. Scott, *St. Ronan’s Well* (time, George III.).

Gow (*Henry*) or HENRY SMITH, also called “Gow Chrom” and “Hal of the Wynd,” the armorer. Suitor of Catharine Glover “the fair maid of Perth,” whom he marries.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Gowk-thrapple (*Maister*), a covenanting preacher.—Sir W. Scott, *Waverley* (time, George II.).

A man of coarse, mechanical, perhaps rather intrinsically feeble intellect, with the vehemence of some pulpit-drumming Gowk-thrapple.—Carlyle.

Graaf (*Count*), was a great speculator in corn. One year a sad famine prevailed, and he expected, like Pharaoh, king of Egypt, to make an enormous fortune by his speculation, but an army of rats, pressed by hunger, invaded his barns, and then swarming into the castle, fell on the old baron, worried him to death, and then devoured him. (See HATTO).

Graal (*Saint*) or ST. GREAL, is generally said to be the vessel or platter used by Christ at the last supper, in which Joseph of Arimathea caught the blood of the crucified Christ. In all descriptions of it in the Arthurian romances, it is simply the visible “presence” of Christ, or realization of the Catholic idea that the wafer, after consecration, is changed into the very body of the Saviour, and when Sir Galahad “achieved the quest of the Holy Graal,” all that is meant is that he saw with his bodily eyes the visible Saviour into which the holy wafer had been transmuted.

Then the bishop took a wafer, which was made in the likeness of bread, and at the lifting up [*the elevation of the host*] there came a figure in the likeness of a child, and the visage was as red and as bright as fire, and he smote himself into that bread: so they saw that the bread was formed of a fleshly man, and then he put it into the holy vessel again ... then [*the bishop*] took the holy vessel and came to Sir Galahad as he kneeled down, and there he received his Saviour.—Pt. iii. 101, 102.

King Pelles and Sir Launcelot caught a sight of the St. Graal; but did not “achieve it,” like Galahad.

When they went into the castle to take their repast ... there came a dove to the window, and in his bill was a little censer of gold, and there withall was such a savor as if all the spicery of the world had been there ... and a damsel, passing fair, bare a

vessel of gold between her hands, and thereto the king kneeled devoutly and said his prayers ... “Oh mercy!” said Sir Launcelot, “what may this mean?”... “This,” said the king, “is the holy Sancgreall which ye have seen.”—Pt. iii. 2.

When Sir Bors de Ganis went to Corbin, and saw Galahad, the son of Sir Launcelot, he prayed that the boy might prove as good a knight as his father, and instantly the white dove came with the golden censer, and the damsel bearing the Sancgraal, and told Sir Bors that Galahad would prove a better knight than his father, and would “achieve the Sancgreall;” then both dove and damsel vanished.—Pt. iii. 4.

Sir Percival, the son of Sir Pellinore, king of Wales, after his combat with Sir Ector de Maris (brother of Sir Launcelot), caught a sight of the Holy Graal, and both were cured of their wounds thereby. Like Sir Bors, he was with Sir Galahad when the quest was achieved (pt. iii. 14). Sir Launcelot was also miraculously cured in the same way (pt. iii. 18).

King Arthur, the queen, and all the 150 knights saw the Holy Graal as they sat at supper when Galahad was received into the fellowship of the Round Table:

First they heard a crackling and crying of thunder ... and in the midst of the blast entered a sun-beam more clear by seven times than ever they saw day, and all were lighted of the grace of the Holy Ghost ... then there entered the hall the Holy Greal [*consecrated bread*] covered with white samite; but none might see it, nor who bare it ... and when the Holy Greal had been borne thro’ the hall, the vessel suddenly departed.—Sir T. Malory, *History of Prince Arthur*, iii. 35 (1470).

✱✱ The chief romances of the St. Graal are: *Parceval le Gallois*, by Chrétien de Troyes, in verse, and *Roman des Diverses Quêtes de St. Graal*, by Walter Mapes, in prose, both written in the latter part of the twelfth century; *Titirel, or the Guardian of the Holy Graal*, by Wolfram von Eschenbach; *the Romance of Parzival*, by the same—partly founded upon the poem of Chrétien—and the *Life of Joseph of Arimathēa*, by Robert de Borron, all belonging to the early part of the thirteenth century; *The Holy Grail*, by Tennyson.

Gracchi (*The*). Caius and Tiberius Gracchus, sons of the Roman matron, Cornelia, and leaders of the populace in several revolutions.

Grace (*Lady*), a sister of Lady Townly, and the engaged wife of Mr. Manly. The very opposite of a lady of fashion. She says:

“In summer I could pass my leisure hours in reading, walking, ... or sitting under a green tree: in dressing, dining, chatting with an agreeable friend; perhaps hearing a little music, taking a dish of tea, or a game at cards; managing my family, looking into its accounts, playing with my children ... or in a thousand other innocent amusements.”—Vanbrugh and Cibber, *The Provoked Husband*, iii. (1728).

“No person,” says George Colman, “has ever more successfully performed the elegant levities of ‘Lady Townly’ upon the stage, or more happily practiced the amiable virtues of ‘Lady Grace’ in the circles of society, than Miss Farren (the countess of Derby, 1759-1829).”

Grace-be-here Humgudgeon, a corporal in Cromwell’s troop.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Grace (*Rev. Paul*), mild, nervous little Oxonian curate who yet does good parish-work among colliers and peasants.—Frances Hodgson Burnett, *That Lass o’ Lowrie’s*, (1877).

Grace Pelham, accomplished and good daughter of the Colonel who plays a prominent part in the army novels of Captain Charles King.—Charles King, U.S.A., *The Colonel’s Daughter*.

Gracio’sa, a lovely princess, who is the object of a step-mother’s most implacable hatred. The step-mother’s name is Grognon, and the tale shows how all her malicious plots are thwarted by Percinet, a fairy prince, in love with Graciosa.

Gracio’so, the licensed fool of Spanish drama. He has his coxcomb and truncheon, and mingles with the actors without aiding or abetting the plot. Sometimes he transfers his gibes from the actors to the audience, like our circus clowns.

Gradas’so, king of Serica’na, “bravest of the pagan knights.” He went against Charlemagne with 100,000 vassals in his train, “all discrowned kings,” who never addressed him but on their knees.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

Grad'grind (*Thomas*), a man of facts and realities. Everything about him is square; his forehead is square, and so is his fore-finger, with which he emphasizes all he says. Formerly he was in the wholesale hardware line. In his greatness he becomes M.P. for Coketown, and he lives at Stone Lodge, a mile or so from town. He prides himself on being eminently practical; and though not a bad man at heart, he blights his children by his hard, practical way of bringing them up.

Mrs. Gradgrind, wife of Thomas Gradgrind. A little thin woman, always taking physic, without receiving from it any benefit. She looks like an indifferently executed transparency without light enough behind the figure. She is always complaining, always peevish, and dies soon after the marriage of her daughter Louisa.

Tom Gradgrind, son of the above, a sullen young man, much loved by his sister, and holding an office in the bank of his brother-in-law, Josiah Bounderby. Tom robs the bank, and throws suspicion on Stephen Blackpool, one of the hands in Bounderby's factory. When found out, Tom takes refuge in the circus of the town, disguised as a black servant, till he effects his escape from England.

Louisa Gradgrind, eldest daughter of Thomas Gradgrind, M.P. She marries Josiah Bounderby, banker and mill-owner. Louisa has been so hardened by her bringing up, that she appears cold and indifferent to everything, but she dearly loves her brother Tom.—C. Dickens, *Hard Times*, (1854).

Græme (*Roland*), heir of Avenel (2 *syl.*). He first appears as page to the lady of Avenel, then as page to Mary Queen of Scots.

Magdalen Græme, dame of Heathergill, grandmother of Roland Græme. She appears to Roland disguised as Mother Nicneven, an old witch at Kinross.—Sir W. Scott, *The Abbott* (time Elizabeth).

Græme (*William*), the red riever [*free-booter*] at Westburnflat.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Grævius or *J.G. Græfe* of Saxony, editor of several of the Latin classics (1632-1703).

Believe me, lady, I have more satisfaction in beholding you than I should have in conversing with Grævius and Gronovius.—Mrs. Cowley, *Who's the Dupe?* i. 3.

(Abraham Gronovius was a famous philologist, 1694-1775.)

Gra'hame (*Colonel John*), of Claverhouse, in the royal army under the duke of Monmouth. Afterwards viscount of Dundee.

Cornet Richard Grahame, the colonel's nephew, in the same army.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Grahams, nicknamed “Of the Hen.” The reference is this: The Grahams, having provided for a great marriage feast, found that a raid had been made upon their poultry by Donald of the Hammer (*q.v.*). They went in pursuit, and a combat took place; but as the fight was for “cocks and hens,” it obtained for the Grahams the nickname of *Gramoch an Garrigh*.

Gram, Siegfried's sword.

Grammarians (*Prince of*), Apollonios, of Alexandria. Priscian called him *Grammaticorum Princeps* (second century B.C.)

Grammont (*The Count of*). He promised marriage to la belle Hamilton, but left England without performing the promise; whereupon the brothers followed him and asked him if he had not forgotten something. “True, true,” said the count, “excuse my short memory;” and returning with the brothers, he made the young lady countess of Grammont.

Grand Jument, meant for Diana, of Poitiers.—Rabelais, *Gargantua and Pantagruel*.

Grand Monarque [*mo.nark*'], Louis XIV. (1638, 1643-1715).

Grandison, (*Sir Charles*), the hero of a novel by S. Richardson, entitled *The History of Sir Charles Grandison*. Sir Charles is the beau ideal of a perfect hero, the union of a good Christian and perfect English gentleman; but such a “faultless monster the world ne'er saw.” Richardson's ideal of

this character was Robert Nelson, reputed author of the *Whole Duty of Man* (1753).

Like the old lady mentioned by Sir Walter Scott, who chose *Sir Charles Grandison* because she could go to sleep for half an hour at any time during its reading, and still find the personages just where she left them, conversing in the cedar parlor.—*Encyc. Brit.*, Art. “Romance.”

Grandison is the English *Emile*, but an *Emile* completely instructed. His discourses are continual precepts, and his actions are examples. Miss Byron is the object of his affection.—*Editor of Arabian Nights Continued*, iv. 72.

Grandmother. Lord Byron calls the *British Review* “My Grandmother’s Review,” and jestingly says he purchased its favorable criticism of *Don Juan*.

For fear some prudish readers should grow skittish,
I’ve bribed “My Grandmother’s Review,” *The British*;
I sent it in a letter to the editor,
Who thanked me duly by return of post....
And if my gentle Muse he please to roast....
All I can say is—that he had the money.

Byron, *Don Juan*, i. 209, 210 (1819).

Grane (2 syl.), Siegfried’s horse, whose speed outstripped the wind.

Grane’angowl (*Rev. Mr.*), chaplain to Sir Duncan Campbell, at Ardevohr Castle.—Sir W. Scott, *Legend of Montrose* (time Charles I.).

Granger (*Captain*), in love with Elizabeth Doiley, daughter of a retired slop-seller. The old father resolves to give her to the best scholar, himself being judge. Gradus, an Oxford pedant, quotes two lines of Greek, in which the word *panta* occurs four times. “Pantry!” cries old Doiley; “no, no; you can’t persuade me that’s Greek.” The captain talks of “refulgent scintillations in the ambient void opaque; crysalic spheroids, and astifarous constellations;” and when Gradus says, “It is a rant in English,” the old man boils with indignation. “Zounds!” says he; “d’ye take me for a fool? D’ye think I don’t know my own mother tongue? ’Twas no more like English

than I am like Whittington's cat!" and he drives off Gradus as a vile impostor.—Mrs. Cowley, *Who's the Dupe?*

Granger. (See EDITH.)

Grangousier, father of Gargantua, "a good sort of a fellow in his younger days, and a notable jester. He loved to drink neat, and would eat salt meat" (bk. i. 3). He married Gargamelle (3 *syl.*) daughter of the king of the Parpaillons, and had a son named Gargantua.—Rabelais, *Gargantua*, i. 3 (1533).

✱✱ "Grangousier" is meant for John d'Albret, king of Navarre; "Gargamelle" for Catherine de Foix, queen of Navarre; and "Gargantua" for Henri d'Albert, king of Navarre. Some fancy that "Grangousier" is meant for Louis XII., but this cannot be, inasmuch as he is distinctly called a "heretic for declaiming against the saints" (ch. xlv.).

Grantam (*Miss*), a friend of Miss Godfrey, engaged to Sir James Elliot.—Sam. Foote, *The Liar* (1761).

Grant'mesnil (*Sir Hugh de*), one of the knights challengers at the tournament.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Grantorto, the personification of rebellion in general, and of the evil genius of the Irish rebellion of 1580 in particular. Grantorto is represented as a huge giant, who withheld from Irēna [i.e. *Iernē* or *Ireland*] her inheritance. Sir Artēgal [*Arthur, Lord Grey of Wilton*], being sent to destroy him, challenged him to single combat, and having felled him to the earth with his sword Chrysa'or, "reft off his head to ease him of his pain."—Spenser, *Faëry Queen*, v. 12 (1596).

Grass (*Cronos*), a grass which gives those who taste it an irresistible desire for the sea. Glaucus, the Bœo'tian fisherman, observed that all the fishes which he laid on the grass instantly leaped back into the water, whereupon he also tasted the grass, and was seized with the same irresistible desire. Leaping into the sea, he became a minor sea-god, with the gift of prophecy.

Gra'tian (*Father*), the begging friar at John Mengs's inn at Kirchhoff.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Gratia'no, one of Antonio's friends. He "talked an infinite deal of nothing, more than any man in all Venice." Gratiano married Nerissa, the waiting-gentlewoman of Portia.—Shakespeare, *Merchant of Venice* (1598).

Gratiano, brother of Brabantio, and uncle of Desdemona.—Shakespeare, *Othello* (1611).

Graunde Amoure (*Sir*), walking in a meadow, was told by Fame of a beautiful lady named La belle Pucell, who resided in the Tower of Musyke. He was then conducted by Gouvernance and Grace to the Tower of Doctrine, where he received instruction from the seven Sciences:—Gramer, Logyke, Rethorike, Arismetricke, Musyke, Geometry, and Astronomy. In the Tower of Musyke he met La belle Pucell, with whom he fell in love, but they parted for a time. Graunde Amoure went to the Tower of Chivalry to perfect himself in the arts of knighthood, and there he received his degree from King Melyz'yus. He then started on his adventures, and soon encountered False Report, who joined him and told him many a lying tale; but Lady Correction, coming up, had False Report soundly beaten, and the knight was entertained at her castle. Next day he left, and came to a wall where hung a shield and horn. On blowing the horn, a three-headed monster came forth, with whom he fought, and cut off the three heads, called, Falsehood, Imagination, and Perjury. He passed the night in the house of Lady Comfort, who attended to his wounds; and next day he slew a giant fifteen feet high and with seven heads. Lastly, he slew the monster Malyce, made by enchantment of seven metals. His achievements over, he married La belle Pucell, and lived happily till he was arrested by Age, having for companions Policye and Avarice. Death came at last to carry him off, and Remembrance wrote his epitaph.—Stephen Hawes, *The Passe-tyme of Plesure* (1515).

Graunde Amoure's Steed, Galantyse, the gift of King Melyz'yus when he conferred on him the degree of knighthood.

I myselfe shall give you a worthy stede,
Called Galantyse, to helpe you in your nede.

Stephen Hawes, *The Passe-tyme of Plesure*, xxviii. (1515).

Graunde Armoure's sword, Clare Prudence.

Drawing my swerde, that was both faire and bright,
I clippēd Clare Prudence.

Stephen Hawes, *The Passe-tyme of Plesure*, xxxiii. (1515).

Grave'airs (*Lady*), a lady of very dubious virtue, in *The Careless Husband*, by Colley Cibber (1704).

Mrs. Hamilton [1730-1788], upon her entrance, was saluted with a storm of hisses, and advancing to the footlights said, "Gemmen and ladies, I s'pose as how you hiss me because I wouldn't play 'Lady Graveairs' last night at Mrs. Bellamy's benefit. I would have done so, but she said as how my audience stunk, and were all tripe people." The pit roared with laughter, and the whole house shouted "Mrs. Tripe!" a title which the fair speechifier retained ever after.—*Memoir of Mrs. Hamilton* (1803.)

Gray, (*Old Alice*), a former tenant of the Ravenswood family.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Gray (*Dr. Gideon*), the surgeon at Middlemas.

Mrs. Gray, the surgeon's wife.

Menie Gray, the "surgeon's daughter," taken to India and given to Tippoo Saib as an addition to his harem, but, being rescued by Hyder Ali, was restored to Hartley; after which she returned to her country.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Gray (*Daniel*). A Christian of the olden type; Puritan by ancestry, rigid in creed, austere in manner. Supposed to be a portrait of the author's father.

"He could see naught but vanity in beauty
And naught but weakness in a fond caress,
And pitied men whose views of Christian duty
Allowed indulgence in such [foolishness](#)."

Yet so true of heart and faithful in duty to *God* and man that—

“If I ever win the home in heaven
For whose sweet rest I ever hope and pray,
In the great company of the forgiven
I shall be sure to find old Daniel Gray.”

Josiah Gilbert Holland, *Old Daniel Gray* (1879).

Gray (Duncan) wooed a young lass called Maggie, but as Duncan looked asklent, Maggie “coost her head” and bade Duncan behave himself. “Duncan fleeched, and Duncan prayed,” but Meg was deaf to his pleadings; so Duncan took himself off in dudgeon. This was more than Maggie meant, so she fell sick and like to die. As Duncan “could na be her death,” he came forward manfully again, and then “they were crouse [*merry*] and canty bath. Ha, ha! the wooing o’t.”—R. Burns, *Duncan Gray* (1792).

Gray (Mary), daughter of a country gentleman of Perth. When the plague broke out in 1668, Mary Gray and her friend Bessy Bell retired to an unfrequented spot called Burn Braes, where they lived in a secluded cottage and saw no one. A young gentleman brought them food, but he caught the plague, communicated it to the two ladies, and all three died.—Allan Ramsay, *Bessy Bell and Mary Gray*.

Gray (Auld Robin). Jennie, a Scotch lass, was loved by young Jamie; “but saving a crown, he had naething else besides.” To make that crown a pound, young Jamie went to sea, and both were to be for Jennie. He had not been gone many days when Jennie’s mother fell sick, her father broke his arm, and their cow was stolen; then auld Robin came forward and maintained them both. Auld Robin loved the lass, and “wi’ tears in his ’ee,” said, “Jennie, for their sakes, oh, marry me!” Jennie’s heart said “nay,” for she looked for Jamie back; but her father urged her, and the mother pleaded with her eye, and so she consented. They had not been married above a month when Jamie returned. They met; she gave him one kiss, and though she “gang like a ghaist,” she made up her mind, like a brave good lassie, to be a gude wife, for auld Robin was very kind to her (1772).

This ballad was composed by Lady Anne Lindsay, daughter of the earl of Balcarres (afterwards Lady Barnard). It was written to an old Scotch tune called *The Bridegroom Grat when the Sun went down*. Auld Robin Gray was her father's herdsman. When Lady Anne was writing the ballad, and was piling distress on Jennie, she told her sister that she had sent Jamie to sea, made the mother sick, and broken the father's arm, but wanted a fourth calamity. "Steal the cow, sister Anne," said the little Elizabeth; and so "the cow was stolen awa'," and the song completed.

Grayson (*Mrs.*). Brave wife who, weaponless and alone, when an Indian tries to enter the block-house by an upper window, clamps his wrist to the window sill in such a way that, as his foot slips, he is suspended by it. He hangs thus for a moment, and the wrist breaks. She lets him go, and he falls to ground without.—William Gilmore Simms, *The Yemassee* (1835).

Graysteel, the sword of Kol, fatal to its owner. It passed into several hands, and always brought ill-luck with it.—*Icelandic Edda*.

Gray Swan. Ship in which a sailor-boy sails away, not to return for twenty years, when he comes back to his mother and incites her to defence of the missing son by feigning to blame him for his twenty years' silence. Her spirited vindication of her darling causes him to discover himself to her.—Alice Cary, *Poems* (1876).

Great Captain (*The*), Gonsalvo de Cor'dova, *el Gran Capitan* (1453-1515).

Manuel I. [Comnēnus], emperor of Trebizond, is so called also (1120, 1143-1180).

Great Cham of Literature, Dr. Samuel Johnson (1709-1784).

Great Commoner (*The*), William Pitt (1759-1806).

Great Dauphin (*The*), Louis, the son of Louis XIV. (1661-1711).

* The "Little Dauphin" was the duke of Bourgoyne, son of the Great or Grand Dauphin. Both died before Louis XIV.

Great Duke (*The*), the duke of Wellington (1769-1852).

Bury the Great Duke

With an empire's lamentation;

Let us bury the Great Duke

To the noise of the mourning of a mighty nation.

Tennyson.

Great-Head or CANMORE, Malcolm III. of Scotland (* 1057-1093).

Great Heart. The valiant guide reappears in George Wood's satire. *Modern Pilgrims*, published in 1855.

Great-heart (*Mr.*), the guide of Christiana and her family to the Celestial City. Bunyan, *Pilgrim's Progress*, ii. (1685).

Great Magician (*The*) or *The Great Magician of the North*, Sir Walter Scott. So called by Professor John Wilson (1771-1832).

Great Marquis (*The*), James Graham, marquis of Montrose (1612-1650).

I've told thee how we swept Dundee,

And tamed the Lindsays' pride;

But never have I told thee yet

How the Great Marquis died.

Aytoun.

Great Marquis (*The*), Dom Sebastiano Jose de Carvalho, Marquis de Pombal, greatest of all the Portuguese [statesmen](#) (1699-1782).

Great Moralist (*The*), Dr. Samuel Johnson (1709-1784).

Great Unknown (*The*), Sir Walter Scott, who published his *Waverley Novels* anonymously (1771-1832).

Great Unwashed (*The*). The artisan class were first so called by Sir W. Scott.

Greaves (*Sir [Launcelot](#)*), a well-bred young English squire of the George II. period; handsome, virtuous, and enlightened, but crack-brained. He sets out, attended by an old sea-captain, to detect fraud and treason, abase insolence, mortify pride, discourage slander, disgrace immodesty, and punish ingratitude. Sir Launcelot, in fact, is a modern Don Quixote, and Captain Crow is his Sancho Panza. T. Smollet, *The Adventures of Sir Launcelot Greaves* (1760).

Smollett became editor of the *Critical Review*, and an attack in that journal on Admiral Knowles led to a trial for libel. The author was sentenced to pay a fine of £100, and suffer three months imprisonment. He consoled himself in prison by writing his novel of *Launcelot Greaves*.—Chambers, *English Literature*, ii. 65.

Grecian Daughter (*The*), Euphrasia, daughter of Evander, a Greek who dethroned Dionysius the Elder, and became king of Syracuse. In his old age he was himself dethroned by Dionysius the Younger, and confined in a dungeon in a rock, where he was saved from starvation by his daughter, who fed him with “the milk designed for her own babe.” Timoleon having made himself master of Syracuse, Dionysius accidentally encountered Evander, his prisoner, and was about to kill him, when Euphrasia rushed forward and stabbed the [tyrant](#) to the heart.—A. Murphy, *The Grecian Daughter* (1772).

* As an historical drama, this plot is much the same as if the writer had said that James I. (of England) abdicated and retired to St. Germain, and when his son James II. succeeded to the crown, he was beheaded at White hall; for Murphy makes Dionysius the Elder to have been dethroned, and going to Corinth to live (act i.), and Dionysius the Younger to have been slain by the dagger of Euphrasia; whereas Dionysius the Elder never was dethroned, but died in Syracuse at the age of 63; and Dionysius the Younger was not slain in Syracuse, but being dethroned, went to Corinth, where he lived and died in exile.

Greedy (*Justice*), thin as a thread paper, always eating and always hungry. He says to Sir Giles Overreach (act iii. 1), “Oh, I do much honor a

chine of beef! Oh, I do reverence a loin of veal!” As a justice, he is most venial—the promise of a turkey will buy him, but the promise of a haunch of venison will out-buy him.—Massinger, *A New Way to Pay Old Debts* (1628).

Greek Church (*Fathers of the*): Eusebius, Athana’sius, Basil “the great,” Gregory Nazianze’nus, Gregory of Nyssa, Cyril of Jerusalem, Chrys’ostom, Epipha’nus, Cyril of Alexandria, and Ephraim, deacon of Edessa.

Greeks (*Last of the*) Philopœ’men of Megalop’olis, whose great object was to infuse into the Achæans a military spirit, and establish their independence (B.C. 252-183).

Greeks joined Greeks. Clytus said to Alexander that Philip was the greater warrior:

I have seen him march,
And fought beneath his dreadful banner, where
The boldest at this table would have trembled.
Nay, frown not, sir, you cannot look me dead;
When Greeks joined Greeks, then was the tug of
war.

N. Lee, *Alexander the Great*, iv. 2 (1678).

✱✱ Slightly altered into *When Greek meets Greek, then comes the tug of war*. This line of Nathaniel Lee has become a household phrase.

To play the Greek, to act like a harlot. When Cressid says of Helen, “Then she’s a merry Greek indeed,” she means that Helen is no better than a *fille publique*. Probably Shakespeare had his eye upon “fair Hiren,” in Peel’s play called *The Turkish Mahomet and Hyren the Fair Greek*. “A fair Greek” was at one time a euphemism for a courtesan.

Green (*Mr. Paddington*), clerk at Somerset House.

Mrs. Paddington Green, his wife.—T.M. Morton, *If I had a Thousand a Year*.

Green (*Verdant*), a young man of infinite simplicity, who goes to college, and is played upon by all the practical jokers of *alma mater*. After he has

bought his knowledge by experience, the butt becomes the “butter” of juveniles greener than himself. Verdant Green wore spectacles, which won for him the nickname of “Gig-lamps.”—Cuthbert Bede [Rev. Edw. Bradley], *Verdant Green* (1860).

Green (Widow), a rich, buxom dame of 40, who married first for money, and intended to choose her second husband “to please her vanity.” She fancied Waller loved her, and meant to make her his wife, but Sir William Fondlove was her adorer. When the politic widow discovered that Waller had fixed his love on another, she gave her hand to the old beau, Sir William; for if the news got wind of her love for Waller, she would become the laughing-stock of all her friends.—S. Knowles, *The Love-Chase* (1837).

Green Bird (The), a bird that told one everything it was asked. An oracular bird, obtained by Fairstar after the failure of Cherry and her two brothers. It was this bird who revealed to the king that Fairstar was his daughter and Cherry his nephew. Comtesse D’Aunoy, *Fairy Tales* (“Fairstar and Prince Cherry,” 1682).

Green Horse (*The*), the 5th Dragoon Guards (*not* the 5th Dragoons). So called from their green velvet facings.

Green Howard, (*The*), the 19th Foot. So called from the Hon. Charles Howard, their colonel from 1738 to 1748.

Green Knight (*The*), Sir Pertolope (3 *syl.*), called by Tennyson “Evening Star” or “Hesperus.” He was one of the four brothers who kept the passages of Castle Perilous, and was overthrown by Sir Gareth.—Sir T. Malory, *History of Prince Arthur*, i. 127 (1470); Tennyson, *Idylls* (“Gareth and Lynette”).

* * Tennyson in his “Gareth and Lynette” chooses to call the *Green Knight* “Evening Star,” and the *Blue Knight* “Morning Star.” In the old romance the combat with the “Green Knight” was at *dawn*, and with the “Blue Knight” at *sunset*.—See *Notes and Queries* (February 16, 1878).

Green Knight (The), a pagan knight, who demanded Fezon in marriage, but being overcome by Orson, was obliged to resign his claim.—*Valentine and Orson* (fifteenth century).

Green Linnets, the 39th Foot. Their facings are green.

Green Man (*The*). The man who used to let off fireworks was so called in the reign of James I.

Have you any squibs, any green man in your shows?—John Kirke [R. Johnson], *The Seven Champions of Christendom* (1617).

Green Man (*The*), a gentleman's gamekeeper, at one time clad in green.

But the green man shall I pass by unsung?...

A squire's attendant clad in keeper's green.

Crabbe, *Borough* (1810).

Greenhalgh, messenger of the earl of Derby.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Greenhorn (*Mr. Gilbert*), an attorney, in partnership with Mr. Gabriel Grinderson.

Mr. Gernigo Greenhorn, father of Mr. Gilbert.—Sir W. Scott, *The Antiquary* (time, George III.).

Greenleaf (*Gilbert*), the old archer at Douglas Castle.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Gregory, a faggot-maker of good education, first at a charity school, then as waiter on an Oxford student, and then as the fag of a travelling physician. When compelled to act the doctor, he says the disease of his patient arises from “*propria quæ maribus tribuuntur mascula dicas, ut sunt divorum, Mars, Bacchus, Apollo, virorum.*” And when Sir Jasper says, “I always thought till now that the heart is on the left side and the liver on the right,” he replies, “Ay, sir, so they were formerly, but we have changed all that.” In Molière's comedy, *Le Médecin Malgré Lui*, Gregory is called “Sganarelle,” and all these jokes are in act ii. 6.—Henry Fielding, *The Mock Doctor*.

Gregory, father and son, hangmen in the seventeenth century. In the time of the Gregorys, hangmen were termed “esquires.” In France, executioners were termed “monsieur,” even to the breaking out of the Revolution.

Gregson (*Widow*), Darsie Latimer's landlady at Shepherd's Bush.—Sir W. Scott, *Redgauntlet* (time, George III.).

Gregson (*Gilbert*), the messenger of Father Buonaventura.—Sir W. Scott, *Redgauntlet* (time, George III.).

Gre'mio, an old man who wishes to marry Bianca, but the lady prefers Lucentio, a young man.—Shakespeare, *Taming of the Shrew* (1594).

Grendel, the monster from which Beowulf delivered Hrothgar, king of Denmark. It was half monster, half man, whose haunt was the marshes among "a monster race." Night after night it crept stealthily into the palace called Heorot, and slew sometimes as many as thirty of the inmates. At length Beowulf, at the head of a mixed band of warriors, went against it and slew it.—*Beowulf*, an Anglo-Saxon epic (sixth century).

Grenville (*Sir Richard*), the commander of *The Revenge*, in the reign of Queen Elizabeth. Out of his crew, ninety were sick on shore, and only a hundred able-bodied men remained on board. *The Revenge* was one of the six ships under the command of Lord Thomas Howard. While cruising near the Azores, a Spanish fleet of fifty-three ships made towards the English, and Lord Howard sheered off, saying, "My ships are out of gear, and how can six ships-of-the-line fight with fifty-three?" Sir Richard Grenville, however, resolved to stay and encounter the foe, and "ship after ship the whole night long drew back with her dead; some were sunk, more were shattered," and the brave hundred still fought on. Sir Richard was wounded and his ship riddled, but his cry was still "Fight on!" When resistance was no longer possible, he cried, "Sink the ship, master gunner! sink her! Split her in twain, nor let her fall into the hands of the foe!" But the Spaniards boarded her and praised Sir Richard for his heroic daring. "I have done my duty for my queen and faith," he said, and died. The Spaniards sent the prize home, but a tempest came on, and *The Revenge*, shot-shattered, "went down, to be lost evermore in the main."—Tennyson, *The Revenge*, a ballad of the fleet (1878).

Froude has an essay on the subject. Canon Kingsley, in *Westward Ho!* has drawn Sir Richard Grenville, and alludes to the fight. Arber published three small volumes on Sir Richard's noble exploit. Gervase Markham has a long

poem on the subject. Sir Walter Raleigh says: "If Lord Howard had stood to his guns, the Spanish fleet would have been annihilated." Probably Browning's *Hervé Riel* was present to the mind of Tennyson when he wrote the ballad of *The Revenge*.

Gresham and the Pearl. When Queen Elizabeth visited the Exchange, Sir Thomas Gresham pledged her health in a cup of wine containing a precious stone crushed to atoms, and worth £15,000.

Here £15,000 at one clap goes
Instead of sugar; Gresham drinks the pearl
Unto his queen and mistress. Pledge it lords.

Heywood, *If You Know not Me, You Know Nobody*.

✱✱ It is devoutly to be hoped that Sir Thomas was above such absurd vanity. Very well for Queen Cleopatra, but more than ridiculous in such an imitation.

Gresham and the Grasshopper. There is a vulgar tradition that Sir Thomas Gresham was a foundling, and that the old beldame who brought him up was attracted to the spot where she found him, by the loud chirping of a grasshopper.

✱✱ This tale arose from the grasshopper, which forms the crest of Sir Thomas.

To Sup with Sir Thomas Gresham, to have no supper. Similarly, "to dine with Duke Humphrey," is to have nowhere to dine. The Royal Exchange was at one time a common lounging-place for idlers.

Tho' little coin thy purseless pockets line,
Yet with great company thou'rt taken up;
For often with Duke Humphrey thou dost dine,
And often with Sir Thomas Gresham sup.
Hayman, *Quidlibet* (Epigram on a loafer, 1628).

Gretchen. Viragoish wife of *Rip Van Winkle*, in Washington Irving's story of that name.

Gretchen, a German diminutive of Margaret; the heroine of Goethe's *Faust*. Faust meets her on her return from church, falls in love with her, and at last seduces her. Overcome with shame, Gretchen destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her; and, gaining admission to the dungeon, finds her huddled on a bed of straw, singing wild snatches of ballads, quite insane. He tries to induce her to flee with him, but in vain. At daybreak Gretchen dies, and Faust is taken away.

Gretchen is a perfect union of homeliness and simplicity, though her love is strong as death; yet is she a human woman throughout, and never a mere abstraction. No other character ever drawn takes so strong a hold on the heart.

Greth'el (*Gammer*), the hypothetical narrator of the tales edited by the brothers Grimm.

✱ Said to be Frau Viehmänin, wife of a peasant in the suburbs of Hesse Cassel, from whose mouth the brothers transcribed the tales.

Grey (*Lady Jane*), a tragedy by N. Rowe, (1715).

In *French*, Laplace (1745), Mde. de Staël (1800), Ch. Brifaut (1812), and Alexandre Soumet (1844), produced tragedies on the same subject. Paul Delaroche has a fine picture called "Le Supplice de Jane Grey" (1835).

Gribouille, the wiseacre who threw himself into a river that his clothes might not get wetted by the rain.—*A French Proverbial Saying*.

Gride (*Arthur*), a mean old usurer, who wished to marry Madeline Bray, but Madeline loved Nicholas Nickleby, and married him. Gride was murdered.—C. Dickens, *Nicholas Nickleby* (1838).

Grier (*Mrs.*), straight-laced pietist, who says "if she didn't think the heathen would be lost she wouldn't see the use of the plan of salvation."—Margaret Deland, *John Ward, Preacher*.

Griex (*le chevalier de*), the hero of a French novel by the Abbé Antoine François Prévost (1697-1763). The passionate love of the hero, the Chevalier de Griex, for Manon, leads him into a hundred dangers, the

consequences of her frivolity and inconstancy. But he dares and suffers all for her sake, and at last, when she is sent into shameful exile by the authorities, he follows her, shares her privations, and remains with her till she dies.

Grieve (*Jackie*), landlord of an ale-house near Charlie's Hope.—Sir W. Scott, *Guy Mannering* (time, George II.).

Griffin (*Allan*), landlord of the Griffin inn, at Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Griffin-feet, the mark by which the Desert Fairy was known in all her metamorphoses.—Comtesse D'Aunoy, *Fairy Tales* ("The Yellow Dwarf," 1682).

Griffiths (*Old*), steward of the earl of Derby.—Sir W. Scott, *Peveril of the Peak* (time Charles II.).

Griffiths (*Samuel*), London agent of Sir Arthur Darsie Redgauntlet.—Sir W. Scott, *Redgauntlet* (time George III.).

Griflet (*Sir*), knighted by King Arthur at the request of Merlin, who told the king that Sir Griflet would prove "one of the best knights of the world, and the strongest man of [arms](#)."—Sir T. Malory, *History of Prince Arthur*, i. 20 (1470).

Griggsby's Station. Old home of a newly-made rich family, for which they pine,—

"In a great big house with cyarpets on the stairs
And the pump right in the kitchen."

"Let's go a-visitin' back to Griggsby Station.
Back where they's nothin' aggervatin' any more,
Shet away safe in the woods around the old location,
Back where we ust to be so happy an' so pore."

James Whitcomb Reilly, *Afterwhiles* (1888).

Grildrig, a mannikin.

She gave me the name “Grildrig,” which the family took up, and afterwards the whole kingdom. The word imports what the Latin calls *manunculus* the Italian *homunculeton*, and the English *mannikin*.—Dean Swift, *Gulliver’s Travels* (“Voyage to Brobdingnag,” 1726).

Grim, a fisherman who rescued, from a boat turned adrift, an infant named Habloc, whom he adopted and brought up. This infant was the son of the king of Denmark, and when restored to his royal father, the fisherman, laden with rich presents, built the village, which he called after his own name, *Grims-by* or “Grim’s town.”

✱✱ The ancient seal of the town contained the names of “Gryme” and “Habloc.”

Grim (*Giant*), a huge giant, who tried to stop [pilgrims](#) on their way to the Celestial City. He was slain by Mr. Greatheart.—Bunyan, *Pilgrim’s Progress*, ii. (1684).

Grimalkin, a cat, the spirit of a witch. Any witch was permitted to assume the body of a cat nine times. When the “first Witch” (in *Macbeth*) hears a cat mew, she says, “I come, Grimalkin” (act i. sc. 1).

Grime, the partner of Item the usurer. It is to Grime that Item appeals when he wants to fudge his clients. “Can we do so, Mr. Grime?” brings the stock answer, “Quite impossible, Mr. Item.”—Holcroft, *The Deserted Daughter* (1784), altered into *The Steward*.

Grimes (*Peter*) the drunken thievish son of a steady fisherman. He had a boy, whom he killed by ill-usage, and two others he made away with; but escaped conviction through defect of evidence. As no one would live with him, he turned mad, was lodged in the parish poor-house, confessed his crimes in delirium, and died.—Crabbe, *Borough*, xxii, (1810).

Grimes’by (*Gaffer*), an old farmer at Marlborough.—Sir. W. Scott, *Kenilworth* (time, Elizabeth).

Grimwig, an irascible old gentleman, who hid a very kind heart under a rough exterior. He was Mr. Brownlow’s great friend, and was always

declaring himself ready to “eat his head” if he was mistaken on any point on which he passed an opinion.—C. Dickens, *Oliver Twist* (1837).

Grinderson (*Mr. Gabriel*), partner of Mr. Greenhorn. They are the attorneys who press Sir Arthur Wardour for the payment of debts. Sir. W. Scott, *The Antiquary* (time, George III.).

Grip, the clever raven of Barnaby Rudge. During the Gordon riots it learnt the cry of “No Popery!” Other of its phrases were: “I’m a devil!” “Never say die!” “Polly, put the kettle on!” etc.—C. Dickens, *Barnaby Rudge* (1841).

Gripe (*1 syl.*), a scrivener, husband of Clarissa, but with a *tendre* for Araminta, the wife of his friend Moneytrap. He is a miserly, money-loving, pig-headed hunk, but is duped out of £250 by his foolish liking for his neighbors wife.—Sir John Vanbrugh, *The Confederacy* (1695).

Gripe (*1 syl.*), the English name of G ron te, in Otway’s version of Moli re’s comedy of *Les Fourberies de Scapin*. His daughter, called in French, Hyacinthe, is called “Clara,” and his son Leandre is Anglicized into “Leander.”—Th. Otway, *The Cheats of Scapin*.

Gripe (*Sir Francis*), a man of 64, guardian of Miranda, an heiress, and father of Charles. He wants to marry his ward for the sake of her money, and as she cannot obtain her property without his consent to her marriage, she pretends to be in love with him, and even fixes the day of espousals. “Grady,” quite secure that he is the man of her choice, gives his consent to her marriage, and she marries Sir George Airy, a man of 24. The old man laughs at Sir George, whom he fancies he is duping, but he is himself the dupe all through.—Mrs. Centlivre, *The Busy Body* (1709).

December 2, 1790, Munden made his bow to the Covent Garden audience as [Sir Francis Gripe](#).”—*Memoir of J.S. Munden* (1832).

Gripus, a stupid, venal judge, uncle of Alcm na, and the betrothed of Ph dra (Alcm na’s waiting-maid), in Dryden’s comedy of *Amphitryon*. Neither Gripus nor Ph dra is among the *Dramatis person e* of Moli re’s comedy of *Amphitryon*.

Grisilda or **Griselda**, the model of patience and submission, meant to allegorize the submission of a holy mind to the will of God. Grisilda was the daughter of a charcoal-burner, but became the wife of Walter, marquis of Saluzzo. Her husband tried her, as God tried Job, and with the same result: (1) He took away her infant daughter, and secretly conveyed it to the queen of Pa'via to be brought up, while the mother was made to believe that it was murdered. (2) Four years later she had a son, which was also taken from her, and was sent to be brought up with his sister. (3) Eight years later, Grisilda was divorced, and sent back to her native cottage, because her husband, as she was told, intended to marry another. When, however, Lord Walter saw no indication of murmuring or jealousy, he told Grisilda that the supposed rival was her own daughter, and her patience and submission met with their full reward.—Chaucer, *Canterbury Tales* ("The Clerk's Tale," 1388).

Griskinis'sa, wife of Artaxaminous, king of Utopia. The king felt in doubt, and asked his minister of state this knotty question:

Shall I my Griskiniss's charms forego,
Compel her to give up the royal chair,
And place the rosy Distaffina there?

The minister reminds the king that Distaffina is betrothed to his general.

And would a king his general supplant?
I can't advise, upon my soul I can't.

W.B. Rhodes, *Bombastes Furioso* (1790).

Grissel or **Grizel**. Octavia, the wife of Mark Antony, and sister of Augustus, is called the "patient Grizel of Roman story." Forms of the name Griselda.

For patience she will prove a second Grissel.

Shakespeare, *Taming of the Shrew*, act iii. sc. 1 (1594).

Griz'el Dal'mahoy (*Miss*), the seamstress.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Griz'zie, maid-servant to Mrs. Saddletree.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Grizzie, one the servants of the Rev. Josiah Gargill.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Griz'zle, chambermaid at the Golden Arms inn, at Kippletringan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Grizzle (Lord), the first peer of the realm in the court of King Arthur. He is in love with the Princess Huncamunca, and as the lady is promised in marriage to the valiant Tom Thumb, he turns traitor, and “leads his rebel rout to the palace gate.” Here Tom Thumb encounters the rebels, and Glumdalca, the giantess, thrusts at the traitor, but misses him. Then the “pigmy giant-killer” runs him through the body. The black cart comes up to drag him off, but the dead man tells the carter he need not trouble himself, as he intends “to bear himself off,” and so he does.—*Tom Thumb*, by Fielding the novelist (1730), altered by Kane O'Hara, author of *Midas* (1778).

Groat'settar (*Miss Clara*), niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.

Miss Maddie Groatsett, niece of the old lady Glowrowrum, and one of the guests at Burgh Westra.—Sir W. Scott, *The Pirate* (time, William III.).

Groffar'ius, king of Aquitania, who resisted Brute, the mythical great-grandson of Æneas, who landed there on his way to Britain.—M. Drayton, *Polyolbion*, i. (1612).

Gronovius, father and son, critics and humanists (father, 1611-1671; son, 1645-1716).

I have more satisfaction in beholding you than I should have in conversing with Grævius and Gronovius. I had rather possess your approbation than that of the elder Scaliger.—Mrs. Cowley, *Who's the Dupe?* i. 3.

(Scaliger, father (1484-1558), son (1540-1609), critics and humanists).

Groom (*Squire*), “a downright, English, Newmarket, stable-bred gentleman-jockey, who, having ruined his finances by dogs, grooms, cocks, and horses ... thinks to retrieve his affairs by a matrimonial alliance with a City fortune.” (canto i. 1). He is one of the suitors of Charlotte Goodchild; but, supposing the report to be true that she has lost her money, he says to her guardian:

“Hark ye! Sir Theodore; I always make my match according to the weight my thing can carry. When I offered to take her into my stable, she was sound and in good case; but I hear her wind is touched. If so, I would not back her for a shilling. Matrimony is a long course, ... and it won’t do.”—C. Macklin, *Love à la Mode* ii. 1 (1779).

This was Lee Lewes’s great part [1740-1803]. One morning at rehearsal, Lewes said something not in the play. “Hoy, hoy!” cried Macklin; “what’s that? what’s that?” “Oh,” replied Lewes, “’tis only a bit of my nonsense.” “But,” said Macklin, gravely, “I like my nonsense, Mr. Lewes, better than yours.”—J. O’Keefe.

Grotto of Eph’esus. Near Ephesus was a grotto containing a statue of Diana, to which was attached a pipe of reeds. If a young woman, charged with dishonor, entered this grotto, and the reed gave forth *musical* sounds, she was declared to be a pure virgin; but if it gave forth *hideous noises*, she was denounced and never seen more. Corinna put the grotto to the test, at the desire of Glaucon of Lesbos, and was never seen again by the eye of man.—E. Bulwer Lytton, *Tales of Milētus*, iii. (See CHASTITY, for other tests.)

Groveby (*Old*), of Gloomstock Hall, aged 65. He is the uncle of Sir Harry Groveby. Brusque, hasty, self-willed, but kind-hearted.

Sir Harry Groveby, nephew of old Groveby, engaged to Maria “the maid of the Oaks.”—J. Burgoyne, *The Maid of the Oaks*.

Groves (*Jem*), landlord of the Valiant Soldier, to which was attached “a good dry skittle-ground.”—C. Dickens, *The Old Curiosity Shop*, xxix. (1840).

Grub (*Jonathan*), a stock broker, weighted with the three plagues of life—a wife, a handsome marriageable daughter, and £100,000 in the Funds,

“any one of which is enough to drive a man mad; but all three to be attended to at once is too much.”

Mrs. Grub, a wealthy city woman, who has moved from the east to the fashionable west quarter of London, and has abandoned merchants and tradespeople for the gentry.

Emily Grub, called *Milly*, the handsome daughter of Jonathan. She marries Captain Bevil of the Guards.—O’Brien, *Cross Purposes*.

Grub’binol, a shepherd who sings with Bumkinet a dirge on the death of Blouzelinda.

Thus wailed the louts in melancholy strain,
Till bonny Susan sped across the plain;
They seized the lass, in apron clean arrayed,
And to the ale-house forced the willing maid;
In ale and kisses they forgot their cares,
And Susan, Blouzelinda’s loss repairs.

Gay, *Pastoral*, v. (1714).

(An imitation of Virgil’s *Ecl.*, v. “Daphnis.”)

Gru’dar and Bras’solis. Cairbar and Grudar both strove for a spotted bull “that lowed on Golbun Heath,” in Ulster. Each claimed it as his own, and at length fought, when Grudar fell. Cairbar took the shield of Grudar to Brassolis, and said to her, “Fix it on high within my hall; ’tis the armor of my foe;” but the maiden, “distracted, flew to the spot, where she found the youth in his blood,” and died.

Fair was Brassolis on the plain. Stately was Grudar on the hill.—Ossian, *Fingal*, I.

Grueby (*John*), servant to Lord George Gordon. An honest fellow, who remained faithful to his master to the bitter end. He twice saved Haredale’s life; and, although living under Lord Gordon and loving him, detested the crimes into which his master was betrayed by bad advice and false zeal.—C. Dickens, *Barnaby Rudge* (1841).

Grugeon, one of Fortunio's seven attendants. His gift was that he could eat any amount of food without satiety. When Fortunio first saw him, he was eating 60,000 loaves for his breakfast.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

Grum'ball (*The Rev. Dr.*), from Oxford, a papist conspirator with Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.)

Grumbo, a giant in the tale of *Tom Thumb*. A raven having picked up Tom Thumb, dropped him on the flat roof of the giant's castle. When old Grumbo went there to sniff the air, Tom crept up his sleeve; the giant, feeling tickled, shook his sleeve, and Tom fell into the sea below. Here he was swallowed by a fish, and the fish, being caught, was sold for King Arthur's table. It was thus that Tom got introduced to the great king, by whom he was knighted.

Grumio, one of the servants of Petruchio.—Shakespeare, *Taming of the Shrew* (1594).

Grundy (*Mrs.*). Dame Ashfield, a farmer's wife, is jealous of a neighboring farmer named Grundy. She tells her husband that Farmer Grundy got five shillings a quarter more for his wheat than they did; that the sun seemed to shine on purpose for Farmer Grundy; that Dame Grundy's butter was the crack butter of the market. She then goes into her day-dreams, and says, "If our Nelly were to marry a great baronet, I wonder what Mrs. Grundy would say?" Her husband makes answer:

"Why dan't thee letten Mrs. Grundy alone? I do verily think when thee goest to t'other world, the vurst question thee'll ax 'ill be, if Mrs. Grundy's there?"—Th. Morton, *Speed the Plough*, i. 1 (1798).

Gryll, one of those changed by Acras'ia into a hog. He abused Sir Guyon for disenchanting him; whereupon the palmer said to the knight, "Let Gryll be Gryll, and have his hoggish mind."—Spenser, *Faëry Queen*, ii. 12 (1590).

Only a target light upon his arm

He careless bore, on which old Gryll was drawn,
Transformed into a hog.

Phin. Fletcher, *The Purple Island*, vii. (1633).

Gryphon, a fabulous monster, having the upper part like a vulture or eagle, and the lower part like a lion. Gryphons were the supposed guardians of goldmines, and were in perpetual strife with the Arimas'pians, a people of Scythia, who rifled the mines for the adornment of their hair.

As when a gryphon thro' the wilderness,
With winged course, o'er hill or moory dale,
Pursues the Arimasgian, who, by stealth,
Had from his wakeful custody purloined
The guarded gold.

Milton, *Paradise Lost*, ii. 943, etc. (1665).

The Gryphon, symbolic of the divine and human union of Jesus Christ. The fore part of the gryphon is an eagle, and the hinder part a lion. Thus Dantê saw in purgatory the car of the Church drawn by a gryphon.—Dantê, *Purgatory*, xxix. (1308).

Guadia'na, the 'squire of Durandartê, changed into a river of the same name. He was so grieved at leaving his master that he plunged instantaneously under ground, and when obliged to appear "where he might be seen, he glided in sullen state to Portugal."—Cervantes, *Don Quixote*, II. ii. 6 (1615).

Gualber'to (*St.*), heir of Valdespe'sa, and brought up with the feudal notion that he was to be the avenger of blood. Anselmo was the murderer he was to lie in wait for, and he was to make it the duty of his life to have blood for blood. One day, as he was lying in ambush for Anselmo, the vesper bell rang, and Gualberto (3 *syl.*) fell in prayer, but somehow could not pray. The thought struck him that if Christ died to forgive sin, it could not be right in man to hold it beyond forgiveness. At this moment Anselmo came up, was attacked, and cried for mercy. Gualberto cast away his

dagger, ran to the neighboring convent, thanked God he had been saved from blood-guiltiness, and became a hermit noted for his holiness of life.—Southey, *St. Gualberto*.

Gua'rini (*Philip*), the 'squire of Sir Hugo de Lacy.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Guari'nos (*Admiral*), one of Charlemagne's paladins, taken captive at Roncesvallês. He fell to the lot of Marlo'tês, a Moslem, who offered him his daughter in marriage, if he would become a disciple of the Arabian prophet. Guarinos refused, and was kept in a dungeon for seven years, when he was liberated, that he might take part in a joust. The admiral then stabbed the Moor to his heart, and, vaulting on his gray horse, Treb'ozond, escaped to France.

Gu'drun, a lady married to Sigurd by the magical arts of her mother; and on the death of Sigurd to Atli, (*Attila*), whom she hated for his fierce cruelty, and murdered. She then cast herself into the sea, and the waves bore her to the castle of King Jonakun, who became her third husband.—*Edda* of Sämund Sigfusson (1130).

Gudrun, a model of heroic fortitude and pious resignation. She was the daughter of King Hettel (*Attila*), and the betrothed of Herwig, king of Heligoland, but was carried off by Harmuth, king of Norway, who killed Hettel. As she refused to marry Harmuth, he put her to all sorts of menial work. One day, Herwig appeared with an army, and having gained a decisive victory, married Gudrun, and at her intercession pardoned Harmuth the cause of her great misery.—*A North-Saxon Poem* (thirteenth century).

Gud'yill (*Old John*), butler to Lady Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Guelph'o (3 *syl.*), son of Actius IV. Marquis d'Este and of Cunigunda (a German). Guelpho was the uncle of Rinaldo, and next in command to Godfrey. He led an army of 5000 men from Carynthia, in Germany, to the siege of Jerusalem, but most of them were cut off by the Persians. Guelpho

was noted for his broad shoulders and ample chest.—Tasso, *Jerusalem Delivered*, iii. (1575).

Guen'dolen (3 *syl.*), a fairy whose mother was a human being. King Arthur fell in love with her, and she became the mother of Gyneth. When Arthur deserted the frail fair one, she offered him a parting cup; but as he took it in his hands, a drop of the liquor fell on his horse and burnt it so severely that it “lept twenty feet high,” ran mad, and died. Arthur dashed the cup on the ground, whereupon it set fire to the grass and consumed the fairy palace. As for Guendolen, she was never seen afterwards.—Sir W. Scott, *The Bridal of Triermain*, i. 2 (“Lyulph’s Tales,” 1813).

Guendolœ’na, wife of Locrin (eldest son of Brute, whom he succeeded), and daughter of Cori’neus (3 *syl.*). Being divorced, she retired to Cornwall, and collected an army, which marched against Locrin, who “was killed by the shot of an arrow.” Guendolœna now assumed the reins of government, and her first act was to throw Estrildis (her rival) and her daughter Sabre, into the Severn, which was called Sabri’na or Sabren from that day.—Geoffrey, *British History*, ii. 4, 5 (1142.)

Guenever or **Guinever**, a corrupt form of *Guanhuma’ra* (4 *syl.*), daughter of King Leodegrance, of the land of Camelyard. She was the most beautiful of women, was the wife of King Arthur, but entertained a criminal attachment for Sir Launcelot du Lac. Respecting the latter part of the queen’s history, the greatest diversity occurs. Thus Geoffrey says:

King Arthur was on his way to Rome ... when news was brought him that his nephew Mordred, to whose care he had entrusted Britain had ... set the crown upon his own head; and that the queen Guanhumara had wickedly married him.... When King Arthur returned and put Mordred and his army to flight ... the queen fled from York to the City of Legions [*Newport in South Wales*], where she resolved to lead a chaste life among the nuns of Julius the martyr.—*British History*, xi. 1 (1142).

Another version is, that Arthur, being informed of the adulterous conduct of Launcelot, went with an army to Bentwick (*Brittany*), to punish him. That Mordred (his son by his own sister), left as regent, usurped the crown, proclaimed that Arthur was dead, and tried to marry Guenever, the queen;

but she shut herself up in the Tower of London, resolved to die rather than marry the usurper. When she heard of the death of Arthur, she “stole away” to Almesbury, “and there she let make herself a nun, and wore white cloaths and black.” And there lived she “in fasting, prayers and almsdeeds, that all marvelled at her virtuous life.”—Sir T. Malory, *History of Prince Arthur*, iii, 161-170 (1470).

✱ For Tennyson’s version, see GUINEVERE.

Guene’vra (3 *syl.*), wife of Necetaba’nus, the dwarf, at the cell of the hermit of Engaddi.—Sir W. Scott, *The Talisman* (time, Richard I.).

Guenn. Beautiful Breton peasant, haughty and gay, who refuses to sit as a model to the artists who haunt the region, until Hamor prevails over her scruples. Up to now, her love for her deformed brother has been the strongest passion of her strong nature. The love she learns to feel for Hamor masters all else, and when convinced that it is hopeless she grows desperate. She is “found drowned.”—Blanche Willis Howard, *Guenn*.

Guer’in or **Gueri’no**, son of Millon, king of Alba’nia. On the day of his birth his father was dethroned, but the child was rescued by a Greek slave, who brought it up and surnamed it *Meschi’no* or “the Wretched.” When grown to man’s estate Guerin fell in love with the princess Elizena, sister of the Greek emperor, who held his court at Constantinople.—*An Italian Romance*.

Guesclin’s Dust a Talisman. Guesclin, or rather Du Guesclin, constable of France, laid siege to [Châteauneuf](#)-de-Randan, in Auvergne. After several assaults the town promised to surrender if not relieved within fifteen days. Du Guesclin died in this interval, but the governor of the town came and laid the keys of the city on the dead man’s body, saying he resigned the place to the hero’s ashes (1380).

France ... demands his bones [*Napoleon’s*],
To carry onward in the battle’s van,
To form, like Guesclin’s dust, her talisman.

Byron, *Age of Bronze*, iv. (1821).

Gugner, Odin's spear, which never failed to hit. It was made by the dwarf Eitri.—*The Eddas*.

Guide'rius, eldest son of Cym'beline, (3 *syl.*), king of Britain, and brother of Arvir'agus. They were kidnapped in infancy by Belarius, out of revenge for being unjustly banished, and were brought up by him in a cave. When grown to manhood, Belarius introduced them to the king and told their story; whereupon Cymbeline received them as his sons, and Guiderius succeeded him on the throne.—Shakespeare, *Cymbeline* (1605).

Geoffrey calls Cymbeline "Kymbelinus, son of Tenuantius;" says that he was brought up by Augustus Cæsar, and adds, "In his days was born our Lord Jesus Christ." Kymbeline reigned ten years, when he was succeeded by Guiderius. The historian says that Kymbeline *paid* the tribute to the Romans, and that it was Guiderius who refused to do so, "for which reason Claudius the emperor marched against him, and he was killed by Hamo."—*British History*, iv. 11, 12, 13 (1142).

Guido, "the Savage," son of Amon and Constantia. He was the younger brother of Rinaldo. Being wrecked on the coast of the Am'azons, he was compelled to fight their ten male champions, and having slain them all, to marry ten of the Amazons. From this thralldom Guido made his escape, and joined the army of Charlemagne.—Ariosto, *Orlando Furioso* (1516).

Guido [FRANCESCHINI], a reduced nobleman, who tried to repair his fortune by marrying Pompilia, the putative child of Pietro and Violantê. When the marriage was accomplished, and the money secure, Guido ill-treated the putative parents; and Violantê, in revenge, declared that Pompilia was not their child at all, but the offspring of a Roman wanton. Having made this declaration, she next applied to the law-courts for the recovery of the money. When Guido heard this tale, he was furious, and so ill-treated his child-wife that she ran away, under the protection of a young canon. Guido pursued the fugitives, overtook them, and had them arrested; whereupon the canon was suspended for three years, and Pompilia sent to a convent. Here her health gave way, and as the birth of a child was expected, she was permitted to leave the convent and live with her putative parents. Guido, having gained admission, murdered all three, and was himself executed for the crime.—R. Browning, *The Ring and the Book*.

Guild (*Engineer*), who, in passing through Providence at night, was wont to give a signal to his wife which meant—

“To my trust true,
So, love to you!
Working or waiting, good night!”

One night the whistle was not heard.

“Guild lay under his engine dead.”—Francis Bret Harte, *Guild's Signal*.

Guil'denstern, one of Hamlet's companions, employed by the king and queen to divert him, if possible, from his strange and wayward ways.—Shakespeare, *Hamlet* (1596).

Rosencrantz and Guildenstern are favorable examples of the thorough-paced time-serving court knave ... ticketed and to be hired for any hard or dirty work.—Cowden Clarke.

Guillotine (3 *syl.*). So named from Joseph Ignace Guillotin, a French physician, who proposed its adoption, to prevent unnecessary pain. Dr. Guillotin did not invent the guillotine, but he improved the Italian machine (1791). In 1792 Antoine Louis introduced further improvements, and hence the instrument is sometimes called *Louissette*, or *Louison*. The original Italian machine was called *mannaja*; it was a clumsy affair, first employed to decapitate Beatrice Cenci, in Rome, A.D. 1600.

It was the popular theme for jests. It was [called *La mère Guillotine*], the “sharp female,” the “best cure for headache.” It “infallibly prevented the hair from turning grey.” It “imparted a peculiar delicacy to the complexion.” It was the “national razor,” which shaved close. Those “who kissed the guillotine, looked through the little window and sneezed into the sack.” It was the sign of “the regeneration of the human race.” It “superseded the cross.” Models were worn[as ornaments].—C. Dickens, *A Tale of Two Cities*, iii. 4 (1859).

Guinart (*Roque*), whose true name was Pedro Rocha Guinarda, chief of a band of robbers who levied black mail in the mountainous districts of Catalonia. He is introduced by Cervantes in his tale of *Don Quixote*.

Guinea (*Adventures of a*), a novel by Charles Johnstone (1761). A guinea, as it passes into different hands, is the historian of the follies and vices of its master for the time being; and thus a series of scenes and personages is made to pass before the reader, somewhat in the same manner as in *The Devil upon Two Sticks* and in *The Chinese Tales*.

Guin'ever (3 syl.). So Tennyson spells the name of Arthur's queen in his *Idylls*. He tells us of the liaison between her and "Sir Lancelot," and says that Mordred, having discovered this familiarity, "brought his creatures to the basement of the tower for testimony." Sir Lancelot flung the fellow to the ground, and instantly took to horse; while Guinevere fled to the nunnery at Almesbury. Here the king took leave of her; and when the abbess died, the queen was appointed her successor, and remained head of the establishment for three years, when she also died.

✱✱ It will be seen that Tennyson departs from the *British History*, by Geoffrey, and the *History of Prince Arthur* as edited by Sir T. Malory. (See GUENEVER.)

Guiomar, mother of the vain-glorious Duar'te.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Guiscardo, the 'squire, but previously the page, of Tancred, king of Salerno. Sigismunda, the king's daughter, loved him, and clandestinely married him. When Tancred discovered it, he ordered the young man to be waylaid and strangled. He then went to his daughter's chamber, and reproved her for loving a base-born "slave." Sigismunda **boldly** defended her choice, but next day received a human heart in a golden casket. It needed no prophet to tell her what had happened, and she drank a draught of poison. Her father entered just in time to hear her dying request that she and Guiscardo might be buried in the same tomb. The royal father

Too late repented of his cruel deed,
One common sepulchre for both decreed;
Intombed the wretched pair in royal state,
And on their monument inscribed their fate.

Dryden, *Sigismunda and Guiscardo* (from Boccaccio).

Guise (*Henri de Lorraine, duc de*) commenced the Massacre of St. Bartholomew by the assassination of Admiral Coligny [*Co.leen'.ye*]. Being forbidden to enter Paris, by order of Henri III., he disobeyed the injunction, and was murdered (1550-1588).

✱✱ Henri de Guise has furnished the subject of several tragedies. In *English* we have *Guise, or the Massacre of France*, by John Webster (1620); *The Duke of Guise*, by Dryden and Lee. In *French* we have *Etats de Blois (the Death of Guise)*, by François Raynouard (1814).

Guis'la (2 syl.). sister of Pelayo, in love with Numac'ian, a renegade. "She inherited her mother's leprous taint." Brought back to her brother's house by Adosinda, she returned to the Moor, "cursing the meddling spirit that interfered with her most shameless love."—Southey, *Roderick, Last of the Goths* (1814).

Gui'zor (2 syl.), groom of the Saracen Pollentê. His "scalp was bare, betraying his state of bondage." His office was to keep the bridge on Pollentê's territory, and to allow no one to pass without paying "the passage penny." This bridge was full of trap-doors, through which travellers were apt to fall into the river below. When Guizor demanded toll of Sir Artëgal, the knight gave him a "stunning blow, saying, 'Lo! there's my hire;'" and the villain dropped down dead.—Spenser, *Faëry Queen*, v. 2 (1596).

✱✱ Upton conjectures that "Guizor" is intended for the Duc de Guise, and his master "Pollentê" for Charles IX. of France, both notorious for the St. Bartholomew Massacre.

Gulbey'az, the sultana. Having seen Juan amongst Lambro's captives, "passing on his way to sale," she caused him to be purchased, and introduced into the harem in female attire. On discovering that he preferred Dudù, one of the attendant beauties, to herself, she commanded both to be sewed up in a sack, and cast into the Bosphorus. They contrived, however, to make their escape.—Byron, *Don Juan*, vi. (1824).

Gul'chenraz, surnamed "Gundogdi" ("morning"), daughter of Malek-al-salem, king of Georgia, to whom Fum-Hoam, the mandarin, relates his

numerous and extraordinary transformations, or rather metempsychoses.—T. S. Gueulette, *Chinese Tales*, (1723).

Gul'chenrouz, son of Ali Hassan (brother of the Emir' Fakreddin); the "most delicate and lovely youth in the whole world." He could "write with precision, paint on vellum, sing to the lute, write poetry, and dance to perfection; but could neither hurl the lance nor curb the steed." Gulchenrouz was betrothed to his cousin Nouron'ihar, who loved "even his faults;" but they never married, for Nouronihar became the wife of the Caliph Vathek.—W. Beckford, *Vathek* (1784).

Even beggars, in soliciting alms, will give utterance to some appropriate passage from the *Gulistan*.—J. J. Grandville.

Gul'liver (*Lemuel*), first a surgeon, then a sea-captain of several ships. He gets wrecked on the coast of Lilliput, a country of pygmies. Subsequently he is thrown among the people of Brobdingnag, giants of tremendous size. In his next voyage he is driven to Lapu'ta, an empire of quack pretenders to science and knavish projectors. And in his fourth voyage he visits the Houyhnhnms [*Whin'.nms*], where horses are the dominant powers.—Dean Swift, *Travels in Several Remote Nations ... by Lemuel Gulliver* (1726).

Gulna'rê (3 syl.), daughter of Faras'chê (3 syl.), whose husband was king of an under-sea empire. A usurper drove the king, her father, from his throne, and Gulnarê sought safety in the Island of the Moon. Here she was captured, made a slave, sold to the king of Persia, and became his favorite, but preserved a most obstinate and speechless silence for twelve months. Then the king made her his wife, and she told him her history. In due time a son was born, whom they called Beder ("the full moon").

Gulnarê says that the under-sea folk are never wetted by the water, that they can see as well as we can, that they speak the language "of Solomon's seal," and can transport themselves instantaneously from place to place.—*Arabian Nights* ("Beder and Giauharê").

Gulnare (2 syl.), queen of the harem, and the most beautiful of all the slaves of Seyd [*Seed*]. She was rescued by Conrad the corsair from the flames of the palace; and, when Conrad was imprisoned, she went to his

dungeon, confessed her love, and proposed that he should murder the sultan and flee. As Conrad refused to assassinate Seyd, she herself did it, and then fled with Conrad to the "Pirate's Isle." The rest of the tale is continued in *Lara*, in which Gulnare assumes the name of Kaled, and appears as a page.—Byron, *The Corsair* (1814).

Gulvi'gar ("weigher of gold"), the Plutus of Scandinavian mythology. He introduced among men the love of gain.

Gum'midge (*Mrs.*), the widow of Dan'el Peggotty's partner. She kept house for Dan'el, who was a bachelor. Old Mrs. Gummidge had a craze that she was neglected and uncared for, a waif in the wide world, of no use to any one. She was always talking of herself as the "lone lorn cre'tur'." When about to sail for Australia, one of the sailors asked her to marry him, when "she ups with a pail of water and flings it at his head."—C. Dickens, *David Copperfield* (1849.)

Gundof'orus, an Indian king for whom the Apostle Thomas built a palace of sethym wood, the roof of which was ebony. He made the gates of the horn of the "horned snake," that no one with poison might be able to pass through.

Gungnir, Odin's spear.—*Scandinavian Mythology*.

Günther, king of Burgundy, and brother of Kriemhild (2 *syl.*). He resolved to wed Brunhild, the martial queen of Issland, and won her by the aid of Siegfried; but the bride behaved so obstreperously that the bridegroom had again to apply to his friend for assistance. Siegfried contrived to get possession of her ring and girdle, after which she became a submissive wife. Günther, with base ingratitude, was privy to the murder of his friend, and was himself slain in the dungeon of Etzel by his sister Kriemhild.—*The Nibelungen Lied*.

* In history, Günther is called "Güntacher," and Etzel "Attila."

Gup'py (*Mr.*), clerk in the office of Kenge and Carboy. A weak, commonplace youth, who has the conceit to propose to Esther Summerson, the ward in Chancery.—C. Dickens, *Bleak House* (1853).

Gurgus'tus, according to Drayton, son of Belīnus. This is a mistake, as Gurgustus, or rather Gurgustius, was son of Rivallo; and the son of Belīnus was Gurgiunt Brabtruc. The names given by Geoffrey, in his *British History*, run thus; Leir (*Lear*), Cunedag, his grandson, Rivallo, his son, Gurgustius, his son, Sisillius, his son, Jago, nephew of Gurguitius, Kinmarc, son of Sisillius, then Gorbogud. Here the line is broken, and the new dynasty begins with Molmutius of Cornwall, then his son Belinus, who was succeeded by his son Gurgiunt Brabtruc, whose son and successor was Guithelin, called by Drayton "Guynteline."—Geoffrey, *British History*, ii., iii. (1142).

In greatness next succeeds Belinus' worthy son
Gurgustus, who soon left what his great father won
To Guynteline his heir

M. Drayton, *Polyolbion*, viii. (1612).

Gurney (*Gilbert*), the hero and title of a novel by Theodore Hook. This novel is a spiced autobiography of the author himself (1835).

Gurney (*Thomas*), shorthand writer, and author of a work on the subject called *Brachygraphy* (1705-1770).

If you would like to see the whole proceedings...
The best is that in shorthand ta'en by Gurney,
Who to Madrid on purpose made a journey.

Byron, *Don Juan*, i. 189 (1819).

Gurney. City visitor to Cedarswamp, making fishing and flirting his business while there. Deserts a country girl, "Lett," to make love to the new teacher, Miss Hungerford.—Sally Pratt McLean, *Cape Cod Folks* (1881).

Gurth, the swine-herd and thrall of Cedric of Rotherwood.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Gurton (*Gammer*), the heroine of an old English comedy. The plot turns upon the loss of a needle by Gammer Gurton, and its subsequent discovery sticking in the breeches of her man Hodge.—Mr. J. S., Master of Arts (1561).

Guse Gibbie, a half-witted lad in the service of Lady Bellenden.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Gushington (*Angelina*), the *nom de plume* of Lady Dufferin.

Gusta'vus Vasa (1496-1560), having made his escape from Denmark, where he had been treacherously carried captive, worked as a common laborer for a time in the copper-mines of Dalecarlia [*Da'.le.karl'.ya*]; but the tyranny of Christian II. of Denmark induced the Dalecarlians to revolt, and Gustavus was chosen their leader. The rebels made themselves masters of Stockholm; Christian abdicated, and Sweden henceforth became an independent kingdom.—H. Brooke, *Gustavus Vasa* (1730).

Gus'ter, the Snagsbys' maid-of-all-work. A poor, overworked drudge, subject to fits.—C. Dickens, *Bleak House* (1853).

Gusto Picaresco (“*taste for roguery*”). In romance of this school the Spaniards especially excel, as Don Diego de Mondo'za's *Lazarillo de Tormes* (1553); Mateo Aleman's *Guzman d'Alfarache* (1599); Guevedo's *Gran Tacano*, etc.

Guthrie (*John*), one of the archers of the Scottish guard in the employ of Louis XI—Sir W. Scott, *Quentin Durward* (time, Edward IV.)

Gutter Lyrist (*The*), Robert Williams Buchanan; so called from his poems on the loves of costermongers and their wenches (1841-).

Guy Carleton. Wealthy young Englishman who is converted from skepticism by the gentle leadings of the child Fleda, and never forgets her. He meets her eight or nine years afterward and marries her.—Susan Warner, *Queechy* (1852).

Guy Morville. High-spirited, generous youth, whose religious faith helps him to overcome a fiery temper. He dies, while on his bridal tour of fever contracted in nursing his cousin Philip, his rival and enemy.—C. M. Yonge, *The Heir of Redclyffe*.

Guy (*Thomas*), the miser and philanthropist. He amassed an immense fortune in 1720 by speculations in South Sea stock, and gave £238,292 to found and endow Guy's hospital (1644-1724).

Guy, earl of Warwick, an English knight. He proposed marriage to Phelis or Phillis, who refused to listen to his suit till he had distinguished himself by knightly deeds. He first rescued Blanch, daughter of the emperor of Germany, then fought against the Saracens, and slew the doughty Coldran, Elmage, king of Tyre, and the Soldan himself. Then, returning to England, he was accepted by Phelis and married her. In forty days he returned to the Holy Land, when he redeemed Earl Jonas out of prison, slew the giant Am'erant, and performed many other noble exploits. Again he returned to England, just in time to encounter the Danish giant Colebrond (2 *syl.*) or Colbrand, which combat is minutely described by Drayton, in his *Polyolbion*, xii. At Windsor he slew a boar "of passing might." On Dunsmore Heath he slew the dun cow of Dunsmore, a wild and cruel monster. In Northumberland he slew a winged dragon, "black as any cole," with the paws of a lion, and a hide which no sword could pierce (*Polyolbion*, xiii.). After this he turned hermit, and went daily to crave bread of his wife Phelis, who knew him not. On his death-bed he sent her a ring, and she closed his dying eyes (890-958).

Guy Fawkes, the conspirator, went under the name of John Johnstone, and pretended to be the servant of Mr. Percy (1577-1606).

Guy Mannering, the second of Scott's historical novels, published in 1815, just seven months after *Waverley*. The interest of the tale is well sustained; but the love scenes, female characters, and Guy Mannering himself, are quite worthless. Not so the character of Dandy Dinmont, the shrewd and witty counsellor Pleydell, the desperate sea-beaten villainy of Hatteraick, the uncouth devotion of that gentlest of all pedants, poor Domine Sampson, and half-crazed, but noble-hearted, Meg Merrilies, the true heroine of the novel.

Guy Mannering was the work of six weeks about Christmas time, and marks of haste are visible both in the plot and in its development.—Chambers, *English Literature*, ii. 586.

Guyon Guerndale. Sensitive, imaginative young man, “forever looking for this year’s birds in the nests of the last.” He carries in a locket with him an heirloom diamond said to have been wrested from the rightful owner by a wicked ancestor. Guerndale loves a woman who marries his friend; he seeks glory and is wounded at Plevna. He “had started by believing in three things, truth, love, and friendship,” and he never recants. While in the hospital, news comes of “Annie’s” death. He determines to cast away the diamond he had once meant for her. It is an evil stone. He wrenches open the locket, reopens his wound, and bleeds to death. His friend, finding him dead, picks up the historic stone.

“The diamond was only a crystal after all.” Frederic Jesup Stimson, *Guerndale* (1881).

Guyn’teline or **Guithtlin**, according to Geoffrey, son of Gurgiu’n’e Brabtrue (*British History*, iii. 11, 12, 13); but, according to Drayton, son of Gurgustus, an early British king. (See GURGUSTUS). His queen was Martia, who codified what are called the Martian Laws, translated into Anglo-Saxon by King Alfred. (See MARTIAN LAWS.)

Gurgustus ... left what his great father won
To Guynteline his heir, whose queen ...
To wise Mulmutius laws her Martian first did frame.
Drayton, *Polyolbion*, viii. (1612).

Guyon, (*Sir*), the personification of “temperance.” The victory of temperance over intemperance is the subject of bk. ii. of the *Faëry Queen*. Sir Guyon first lights on Amavia (intemperance of *grief*), a woman who kills herself out of grief for her husband; and he takes her infant boy and commits it to the care of Medi’na. He next meets Braggadoccio (intemperance of the *tongue*), who is stripped bare of everything. He then encounters Furor (intemperance of *anger*), and delivers Phaon from his hands. Intemperance of *desire* is discomfited in the persons of Pyr’oclês and Cym’oclês; then intemperance of *pleasure*, or wantonness, in the person of Phædria. After his victory over wantonness, he sees Mammon (intemperance of *worldly wealth and honor*); but he rejects all his offers, and Mammon is foiled. His last and great achievement is the destruction of

the “Bower of Bliss,” and the binding in chains of adamant the enchantress Acrasia (or *intemperance* generally). This enchantress was fearless against Force, but Wisdom and Temperance prevail against her.—Spenser, *Faëry Queen*, ii. 12 (1500).

Guyot (*Bertrand*), one of the archers in the Scottish guard attached to Louis XI.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Guzman d’Alfara’che (4 *syl.*), hero of a Spanish romance of roguery. He begins by being a dupe, but soon becomes a knave in the character of stable-boy, beggar, swindler, pander, student, merchant, and so on.—Mateo Aleman (1599).

Guzman. The priest who brings up *Don Juan* in Mansfield’s play of that name. He tries to train the boy aright; failing in this, he screens him and palliates his offences; makes a desperate effort to save his life when he is menaced by Don Alonzo, frustrated by the youth’s chivalric self-devotion, and is with the hapless prisoner at the moment of his death.—Richard Mansfield, *Don Juan* (1891).

Gwenhid’wy, a mermaid. The white foamy waves are called her sheep, and the ninth wave her ram.

Take shelter when you see Gwenhidwy [driving](#) her flock ashore.—*Welsh Proverb*.

... they watched the great sea fall,
Wave after wave, each mightier than the last;
Till, last a ninth one, gathering half the deep,
And full of voices, slowly rose and plunged,
Roaring, and all the wave was in a flame.

Tennyson, *The Holy Grail*.

Gwilt (*Miss*), plotter and betrayer, in Wilkie Collins’s novel, *Armadale*.

Gwynne (*Nell*), one of the favorites of Charles II. She was an actress, but in her palmy days was noted for her many works of benevolence and

kindness of heart. The last words of King Charles were, “Don’t let poor Nellie starve!”—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Gyas and Cloan’tus, two companions of Æne’as, generally mentioned together as “fortis Gyas fortisque Cloanthus.” The phrase has become proverbial for two very similar characters.—Virgil, *Æneid*.

The “strong Gyas” and the “strong Cloanthus” are less distinguished by the poet than the strong Percival and the strong Osbaldistones were by outward appearance.—Sir W. Scott.

Gyges (2 *syl.*), one of the Titans. He had fifty heads and a hundred hands.

Gyges, a king of Lydia, of whom Apollo said he deemed the poor Arcadian Ag’laos more happy than the King Gyges, who was proverbial for his wealth.

Gyges (2 *syl.*), who dethroned Candaulês (3 *syl.*), king of Lydia, and married Nyssia, the young widow. Herodotos says that Candaulês showed Gyges the queen naked, and the queen, indignant at this impropriety, induced Gyges to kill the king and marry her (bk. i. 8). He reigned B.C. 716-678.

Gyges’s Ring rendered the wearer invisible. Plato says that Gyges found the ring in the flanks of a brazen horse, and was enabled by this talisman to enter the king’s chamber unseen, and murder him.

Why did you think that you had Gyges’ ring,
Or the herb [*fern seed*] that gives invisibility?

Beaumont and Fletcher, *Fair Maid of the Inn*, i. 1 (1647).

Gyneth, natural daughter of Guendölen and King Arthur. The king promised to give her in marriage to the bravest knight in a tournament in which the warder was given to her to drop when she pleased. The haughty beauty saw twenty knights fall, among whom was Vanoc, son of Merlin. Immediately Vanoc fell, Merlin rose, put an end to the jousts, and caused Gyneth to fall into a trance, from which she was never to wake till her hand

was claimed in marriage by some knight as brave as those who had fallen in the tournament. After the lapse of 500 years, De Vaux undertook to break the spell, and had to overcome four temptations, viz., fear, avarice, pleasure, and ambition. Having succeeded in these encounters, Gyneth awoke and became his bride.—Sir W. Scott, *Bridal of Triermain* (1813).

Gyp, the college servant of Blushington, who stole his tea and sugar, candles, and so on. After Blushington came into his fortune he made Gyp his chief domestic and private secretary.—W.T. Moncrieff, *The Bashful Man*.

Gyptian (*Saint*), a vagrant.

Percase [*perchance*] sometimes St. Gyptian's pilgrimage
Did carie me a month (yea, sometimes more)
To brake the bowres [*to reject the food provided*],
Bicause they had no better cheere in store.

G. Gascoigne, *The Fruites of Warre*, 100 (died 1557).

H. B., the initials adopted by Mr. Doyle, father of Richard Doyle, in his *Reform Caricatures* (1830).

H. H., Pen-name of Helen Hunt Jackson, authoress of *Ramona*, *A Century of Dishonor*, etc.

Hackburn (*Simon of*), a friend of Hobbie Elliott, farmer at the Heugh-foot.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Hackum (*Captain*), a thick-headed bully of Alsatia, once a sergeant in Flanders. He deserted his colors, fled to England, took refuge in Alsatia, and assumed the title of captain.—Shadwell, *Squire of Alsatia* (1688).

Hadad, one of the six Wise Men of the East led by the guiding star to Jesus. He left his beloved consort, fairest of the daughters of Bethu'rim. At his decease she shed no tear, yet was her love exceeding that of mortals.—Klopstock, *The Messiah*, v. (1771).

Had'away (*Jack*), a former neighbor of Nanty Ewart, the smuggler-captain.—Sir W. Scott, *Redgauntlet* (time, George III.).

Ha'des (2 syl.), the god of the unseen world; also applied to the grave, or the abode of departed spirits.

✱ In the *Apostles' Creed*, the phrase “descended into hell” is equivalent to “descended into hadês.”

Hadgi (*Abdallah el*), the soldan's envoy.—Sir W. Scott, *The Talisman* (time, Richard I.).

Hadoway (*Mrs.*), Lovel's landlady at Fairport.—Sir W. Scott, *The Antiquary* (time, George III.).

Hafed, a gheber or fire-worshipper, in love with Hinda, the emir's daughter. He was the leader of a band sworn to free their country or die in the attempt. His rendezvous was betrayed, but when the Moslem came to arrest him, he threw himself into the sacred fire, and was burnt to death.—T. Moore, *Lalla Rookh* ("The Fire-Worshippers," 1817).

Haf'edal, the protector of travellers, one of the four gods of the Adites (2 *syl.*).

Hafiz, the *nom de plume* of Mr. Stott in the *Morning Press*. Byron calls him "grovelling Stott," and adds, "What would be the sentiment of the Persian Anacreon ... if he could behold his name assumed by one Stott of Dromore, the most impudent and execrable of literary poachers?"—*English Bards and Scotch Reviewers* (1809).

Hafod. *As big a fool as Jack Hafod*. Jack Hafod was a retainer of Mr. Bartlett, of Castlemore, Worcestershire, and the *ultimus scurrarum* of Great Britain. He died at the close of the eighteenth century.

Hagan, son of a mortal and a sea-goblin, the Achillês of German romance. He stabbed Siegfried while drinking from a brook, and laid the body at the door of Kriemhild, that she might suppose he had been killed by assassins. Hagan, having killed Siegfried, then seized the "Nibelung hoard," and buried it in the Rhine, intending to appropriate it. Kriemhild, after her marriage with Etzel, king of the Huns, invited him to the court of her husband, and cut off his head. He is described as "well grown, strongly built, with long sinewy legs, deep broad chest, hair slightly gray, of terrible visage, and of lordly gait" (stanza 1789).—*The Nibelungen Lied* (1210).

Ha'garenes (3 *syl.*), the descendants of Hagar. The Arabs and the Spanish Moors are so called.

Often he [*St. James*] hath been seen conquering and destroying the Hagarenes.—Cervantes, *Don Quixote*, II. iv. 6 (1615).

Hagenbach (*Sir Archibald von*), governor of La Frette.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Hahlreiner (*Fraulein*). The Munich landlady who accompanies H.H. as maid in her travels through Germany. During the jaunt she learns so much of other landlord's ways and manners that "I fear me from this time henceforth, the lodgers in my dear Fraulein's house will not find it such a marvel of cheap comfort as we did."—Helen Hunt Jackson, *Bits of Travel* (1872).

Haiatal'nefous (5 syl.), daughter and only child of Ar'manys, king of the "Isle of Ebony." She and Badoura were the two wives of Prince Camaral'zaman, and gave birth at the same time to two princes. Badoura called her son Amgiad ("the most glorious"), and Haiatalnefous called her's Assad ("the most happy").—*Arabian Nights* ("Camaralzaman and Badoura").

Haidée, "the beauty of the Cycladês," was the daughter of Lambro, a Greek pirate, living in one of the Cycladês. Her mother was a Moorish maiden of Fez, who died when Haidee was a mere child. Being brought up in utter loneliness, she was wholly Nature's child. One day, Don Juan was cast on the shore, the only one saved from a shipwrecked crew, tossed about for many days in the long-boat. Haidée lighted on the lad, and, having nursed him in a cave, fell in love with him. A report being heard that Lambro was dead, Don Juan gave a banquet, but in the midst of the revelry, the old pirate returned, and ordered Don Juan to be seized and sold as a slave. Haidée broke a blood-vessel from grief and fright, and, refusing to take any nourishment, died.—Byron, *Don Juan*, ii. 118; iii., iv. (1819, 1821).

Haimon (*The Four Sons of*), the title of a minnesong in the degeneracy of that poetic school, which rose in Germany with the house of Hohenstaufen, and went out in the middle of the thirteenth century.

Hair. Every three days, when Cor'sina combed the hair of Fairstar and her two brothers, "a great many valuable jewels were combed out, which

she sold at the nearest town.”—Comtesse D’Aunoy, *Fairy Tales* (“Princess Fairstar,” 1682).

“I suspected,” said Corsina, “that Cherry is not the brother of Fairstar, for he has neither a star nor collar of gold as Fairstar and her brothers have.” “That’s true,” rejoined her husband; “but jewels fall out of his hair, as well as out of the others.”—*Princess Fairstar*.

Hair. Mrs. Astley, an actress of the last century, wife of “Old Astley,” could stand up and cover her feet with her flaxen hair.

She had such luxuriant hair that she could stand upright and it covered her to her feet like a veil. She was very proud of these flaxen locks; and a slight accident by fire having befallen them, she resolved ever after to play in a wig. She used, therefore, to wind this immense quantity of hair round her head, and put over it a capacious caxon, the consequence of which was that her head bore about the same proportion to the rest of her figure that a whale’s skull does to its body.—Philip Astley (1742-1814).

Hair. Mdllle. Bois de Chêne, exhibited in London in 1852-3, had a most profuse head of hair, and also a strong black beard, large whiskers, and thick hair on her arms and legs.

Charles XII. had in his army a woman whose beard was a yard and a half long. She was taken prisoner at the battle of Pultowa, and presented to the Czar in 1724.

Johann Mayo, the German painter, had a beard which touched the ground when he stood up.

Master George Killingworthe, in the court of Ivan “the Terrible” of Russia, had a beard five feet two inches long. It was thick, broad, and of a yellowish hue.—Hakluyt (1589).

Hair Cut Off. It was said by the Greeks and Romans that life would not quit the body of a devoted victim till a lock of hair had first been cut from the head of the victim and given to Proserpine. Thus, when Alcestis was about to die as a voluntary sacrifice for the life of her husband, Than’atos first cut off a lock of her hair for the queen of the infernals. When Dido immolated herself, she could not die till Iris had cut off one of her yellow locks for the same purpose.—Virgil, *Æneid*, iv. 693-705.

Iris cut the yellow hair of unhappy Dido, and broke the charm.—O. W. Holmes, *Autocrat of the Breakfast Table*.

Hair, Sign of Rank.

The Parthians and ancient Persians of high rank wore long flowing hair.

Homer speaks of “the long-haired Greeks” by way of honorable distinction. Subsequently the Athenian cavalry wore long hair, and all Lacedæmonian soldiers did the same.

The Gauls considered long hair a notable honor, for which reason Julius Cæsar obliged them to cut off their hair in token of submission.

The Franks and ancient Germans considered long hair a mark of noble birth. Hence Clodion, the Frank, was called “The Long-Haired,” and his successors are spoken of as *les rois chevelures*.

The Goths looked on long hair as a mark of honor, and short hair as a mark of thralldom.

For many centuries long hair was in France the distinctive mark of kings and nobles.

Haïz’um (3 syl.), the horse on which the archangel Gabriel rode when he led a squadron of 3000 angels against the Koreishites (3 syl.) in the famous battle of Bedr.

Hakem’ or Hakeem, chief of the Druses, who resides at Deir-el-Kamar. The first hakem was the third Fatimite caliph, called B’amr-ellah, who professed to be incarnate deity, and the last prophet who had personal communication between God and man. He was slain on Mount Mokattam, near Cairo (Egypt).

Hakem the khalif vanished erst,
In what seemed death to uninstructed eyes,
On red Mokattam’s verge.

Robert Browning, *The Return of the Druses*, i.

Hakim (*Adonbec el*), Saladin in the disguise of a [physician](#). He visited Richard Cœur de Lion in sickness; gave him a medicine in which the “talisman” had been dipped, and the sick king recovered from his fever.—Sir W. Scott, *The Talisman* (time, Richard I.).

Halcro (*Claud*), the old bard of Magnus Troil, the udaller of Zetland.—Sir W. Scott, *The Pirate* (time, William III.).

✱ A udallar is one who holds his land by allodial tenure.

Halden or Halfdene (2 *syl.*), a Danish king, who with Basrig or Bagsecg, another Scandinavian king, made (in 871) a descent upon Wessex, and in that one year nine pitched battles were fought with the islanders. The first was Englefield, in Berkshire, in which the Danes were beaten; the second was Reading, in which the Danes were victorious; the third was the famous battle of Æscesdun or Ashdune, in which the Danes were defeated with great loss, and King Bagsecg was slain. In 909, Halfdene was slain in the battle of Wodnesfield (Staffordshire).

Reading ye regained....

Where Basrig ye outbraved, and Halden sword to sword.

Drayton, *Polyolbion*, xii. (1613).

Hal'dimund (*Sir Ewes*), a friend of Lord Dalgarno.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Hales (*John*), called “The Ever-Memorable” (1584-1656).

The works of John Hales were published after his death, in 1659, under the title of *The Golden Remains of the Ever-Memorable Mr. John Hales of Eton College* (three vols.).

Halifax (*John*), noble character, rising from poverty to affluence and honor by his own exertions, and winning for himself the name written by his mother in his Bible, “*John Halifax, Gentleman.*”—Dinah Maria Muloch, Mrs. Craik.

Halkit (*Mr.*), a young lawyer in the introduction of Sir W. Scott’s *Heart of Midlothian* (1818).

Hall (*Sir Christopher*), an officer in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Hall (*Ruth*), vivacious woman, who is happily married, then widowed, reduced to poverty, and wins fortune and fame by her pen. Supposed to be

the author's own life under a thin veil of fiction.—Sarah Payson Willis (Fanny Fern), *Ruth Hall* (184-).

Haller (*Mrs.*). At the age of 16, Adelaid [Mrs. Haller] married the Count Waldbourg, from whom she eloped. The count then led a roving life, and was known as “the stranger.” The countess, repenting of her folly, assumed (for three years) the name of Mrs. Haller, and took service under the countess of Wintersen, whose affection she won by her amiability and sweetness of temper. Baron Steinfort fell in love with her, but hearing her tale, interested himself in bringing about a [reconciliation](#) between Mrs. Haller and “the stranger,” who happened, at the time, to be living in the same neighborhood. They met and bade adieu, but when their children were brought forth, they relented, and rushed into each other's arms.—Benj. Thompson, *The Stranger* (1797). Adapted from Kotzebue.

Halliday (*Tom*), a private in the royal army.—Sir W. Scott, *Old Mortality* (time Charles II.).

Hamarti'a, Sin personified, offspring of the red dragon and Eve. “A foul deformed” monster, “more foul deformed the sun yet never saw.” “A woman seemed she in the upper part,” but “the rest was in serpent form,” though out of sight. Fully described in canto xii. of *The Purple Island* (1633), by Phineas Fletcher. (Greek *hamartia*, “sin.”)

Hamet, son of Mandānê and Zamti (a Chinese mandarin). When the infant prince, Zaphimri, called “the orphan of China,” was committed to the care of Zamti, Hamet was sent to Corea, and placed under the charge of Morat; but when grown to manhood, he led a band of insurgents against Ti 'murkan' the Tartar, who had usurped the throne of China. He was seized and condemned to death, under the conviction that he was Zaphimri, the prince. Etan (who was the real Zaphimri) now came forward to acknowledge his rank, and Timurkan, unable to ascertain which was the true prince, ordered them both to execution. At this juncture a party of insurgents arrived, Hamet and Zaphimri were set at liberty, Timurkan was slain, and [Zaphimri](#) was raised to the throne of his forefathers.—Murphy, *The Orphan of China*.

Hamet, one of the black slaves of Sir Brian de Bois Guilbert, preceptor of the Knights Templars.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Hamet, (*the Cid*) or THE CID HAMET BENENGEL´I, the hypothetical Moorish chronicler who is fabled by Cervantès to have written the adventures of “Don Quixote.”

O Nature’s noblest gift my gray goose quill!...

Our task complete, like Hamet’s shall be free.

Byron, *English Bards and Scotch Reviewers*
(1809).

The shrewd Cid Hamet, addressing himself to his pen, says, “And now my slender quill, whether skillfully cut or otherwise, here from this rack, suspended by a wire, shalt thou peacefully live to distant times, unless the hand of some rash historian disturb thy repose by taking thee down and profaning thee.”—Cervantes, *Don Quixote* (last chap., 1615).

Hamilton (*Lady Emily*), sister of Lord Evandale.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Hamilton (*Mrs.*), model Christian mother, whose character and modes of government are delineated in *Home Influence* and *The Mother’s Recompense*.—Grace Aquilar (185-).

Hamiltrude (3 *syl.*), a poor Frenchwoman, the first of Charlemagne’s nine wives. She bore him several children.

Her neck was tinged with a delicate rose.... Her locks were bound about her temples with gold and purple bands. Her dress was looped up with ruby clasps. Her coronet and her purple robes gave her an air of surpassing majesty.—L’Epine, *Croquemitaine*, iii.

Hamlet, prince of Denmark, a man of mind, but not of action; nephew of Claudius, the reigning king, who had married the widowed queen. Hamlet loved Ophelia, daughter of Polo’nus, the lord chamberlain; but feeling it to be his duty to revenge his father’s murder, he abandoned the idea of marriage and treated Ophelia so strangely that she went mad, and, gathering flowers from a brook, fell into the water and was drowned. While wasting his energy in speculation, Hamlet accepted a challenge from Laertès of a

friendly contest with foils; but Laertês used a poisoned rapier, with which he stabbed the young prince. A scuffle ensued, in which the combatants changed weapons, and Laertês being stabbed, both died.—Shakespeare, *Hamlet* (1596).

“The whole play,” says Schlegel, “is intended to show that calculating consideration which exhausts ... the power of action.” Goethe is of the same opinion, and says that “Hamlet is a noble nature, without the strength of nerve which forms a hero. He sinks beneath a burden which he cannot bear, and cannot [*make up his mind to*] cast aside.”

✱ In the *History of Hamlet*, Hamlet’s father is called “Horvendille.”

Hammer (*The*), Judas Asamonæus, surnamed *Maccabæus*, “the hammer” (B.C. 166-136).

Charles Martel ([689-741](#)).

On prétend qu’on lui donna le surnom de *Martel* parcequ’il avait écrasé comme avec un marteau les Sarrasins qui, sous la conduite d’Abdérane, avaient envahi la France.—Bouillet.

Hammer and Scourge of England, Sir William Wallace (1270-1305).

Hammer of Heretics.

1. PIERRE D’AILLY, president of the council which condemned John Huss (1350-1425).

2. ST. AUGUSTINE, “the pillar of truth and hammer of heresies” (395-430).—Hakewell.

3. JOHN FABER. So called from the title of one of his works, *Malleus Hereticorum* (1470-1541).

Hammer of Scotland, Edward I. His son inscribed on his tomb: “Edwardus Longus Scotorum Malleus hic est” (1239, 1272-1307).

Hammerlein (*Claus*), the smith, one of the insurgents at Liège.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Hamond, captain of the guard of Rollo (“the bloody brother” of Otto, and duke of Normandy). He stabs the duke, and Rollo stabs the captain; so

that they kill each other.—Beaumont and Fletcher, *The Bloody Brother* (1639).

Hamor (*Everett*), artist to whom Gwenn consents to sit as a model, and who reciprocates the favor by stealing her heart, his own fancy being enthralled, while he knows that he cannot marry her.

While she dances—a breathing poem, her clear eyes seeking Hamor’s with a kind of proud pleading—“Your smile, too, O my master,” they pleaded; “your smile to crown my joy,”—he is talking of art to a young Danish woman, also an artist, and not seeing Gwenn.—Blanche Willis Howard, *Gwenn* (1883).

Hampden (*John*), was born in London, but after his marriage lived as a country squire. He was imprisoned in the gatehouse for refusing to pay a tax called ship-money, imposed without the authority of parliament. The case was tried in the Exchequer Chamber, in 1638, and given against him. He threw himself heart and soul into the business of the Long Parliament, and commanded a troop in the parliamentary army. In 1643 he fell in an encounter with Prince Rupert; but he has ever been honored as a patriot, and the defender of the rights of the people (1597-1643).

[*Shall*] Hampden no more, when suffering Freedom calls,
Encounter Fate, and triumph as he falls?

Campbell, *Pleasures of Hope*, i. (1790).

Some village Hampden, that with dauntless breast,
The little tyrant of his fields withstood.

Grey, *Elegy* (1749).

Hamzu-ben-Ahmud, who, on the death of Hakeem. B’amr-ellah (called the incarnate deity and last prophet), was the most zealous propagator of the new faith, out of which the semi-Mohammedan sect, called Druses, subsequently arose.

N.B.—They were not called “Druses” till the eleventh century, when one of their “apostles,” called Durzi, led them from Egypt to Syria, and the sect was called by his name.

Handel's Monument, in Westminster Abbey, is by Roubillac. It was the last work executed by this sculptor.

Han (*Sons of*), the Chinese, so called from Hân, the village in which Lieou-pang was chief. Lieou-pang conquered all who opposed him, seized the supreme power, assumed the name of Kao-hông-tee and the dynasty, which lasted 422 years, was "the fifth imperial dynasty, or that of Hân." It gave thirty emperors, and the seat of government was Yn. With this dynasty the modern history of China begins (B.C. 202 to A.D. 220).

Handsome Englishman (*The*). The French used to call John Churchill, duke of Marlborough, *Le Bel Anglais* (1650-1722).

Handsome Swordsman (*The*). Joachim Murat was popularly called *Le Beau Sabreur* (1767-1815).

Handy Andy, (See ANDY).

Handy (*Sir Abel*), a great contriver of inventions which would not work, and of retrograde improvements. Thus "his infallible axletree" gave way when it was used, and the carriage was "smashed to pieces." His substitute for gunpowder exploded, endangered his life, and set fire to the castle. His "extinguishing powder" might have reduced the flames, but it was not mixed, nor were his patent fire-engines in workable order. He said to Farmer Ashfield:

"I have obtained patents for tweezers, toothpicks, and tinder-boxes ... and have now on hand two inventions, ... one for converting saw-dust into deal boards, and the other for cleaning rooms by steam-engines."

Lady Nelly Handy (his wife), formerly a servant in the house of Farmer Ashfield. She was full of affectations, overbearing, and dogmatical. Lady Nelly tried to "forget the dunghill whence she grew, and thought herself the Lord knows who." Her extravagance was so great that Sir Abel said his "best coal-pit would not find her in white muslin, nor his India bonds in shawls and otto of roses." It turned out that her first husband, Gerald, who had been absent twenty years, reappeared and claimed her. Sir Abel

willingly resigned his claim, and gave Gerald £5000 to take her off his hands.

Robert Handy (always called *Bob*), son of Sir Abel by his first wife. He fancied he could do everything better than any one else. He taught the post boy to drive, but broke the horse's knees. He taught Farmer Ashfield how to box, but got knocked down by him at the first blow. He told Dame Ashfield he had learned lace-making at Mechlin, and that she did not make it in the right way; but he spoilt her cushion in showing her how to do it. He told Lady Handy (his father's bride) she did not know how to use the fan, and showed her; he told her she did not know how to curtsy, and showed her. Being pestered by this popinjay beyond endurance, she implored her husband to protect her from further insults. Though light-hearted, Bob was "warm, steady, and sincere." He married Susan, the daughter of Farmer Ashfield.—Th. Morton, *Speed the Plough* (1798).

Hanging Judge (*The*), Sir Francis Page (1718-1741).

The earl of Norbury, who was chief justice of the Common Pleas in Ireland from 1820 to 1827, was also stigmatized with the same unenviable title.

Hannah. The friend of the Quaker widow in the garden after her husband's funeral—"the single heart that comes at need."—Bayard Taylor, *The Quaker Widow*.

Hannah, housekeeper to Mr. Fairford, the lawyer.—Sir W. Scott, *Redgauntlet* (time, George III.).

Hannah Thurston. A country girl, a Quaker by birth and breeding, whose Madonna face and nobility of character win the regard of a wealthy citizen of the world, a travelled man who yet does not sympathize with Hannah's "progressive" ideas on the subject of woman's suffrage, etc. He marries her and converts her.—Bayard Taylor, *Hannah Thurston*, (1868.)

Hans, a simple-minded boy of five and twenty, in love with Esther, but too shy to ask her in marriage. He is a "Modus" in a lower social grade; and Esther is a "cousin Helen," who laughs at him, loves him, and teaches him

how to make love to her and win her.—S. Knowles, *The Maid of Mariendorpt* (1838).

Hans, the pious ferryman on the banks of the Rhine.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Hans (Adrian), a Dutch merchant killed at Boston.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Hans of Iceland, a novel by Victor Hugo (1824). Hans is a stern, savage, Northern monster, ghastly and fascinating.

Hans von Rippach [*Rip.pak*], *i.e.* Jack of Rippach. Rippach is a village near Leipsic. This Hans von Rippach is a “Mons. Nong-tong-pas,” that is, a person asked for, who does not exist. The “joke” is to ring a house up at some unseasonable hour, and ask for Herr Hans von Rippach or Mons. Nongtongpas.

Hanson (*Neil*), a soldier in the castle of Garde Doloureuse.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Hanswurst, the “Jack Pudding” of old German comedy, but almost annihilated by Gottsched, in the middle of the eighteenth century. He was clumsy, huge in person, an immense gourmand, and fond of vulgar practical jokes.

✱✱ The French “Jean Potage,” the Italian “Macaroni,” and the Dutch “Pickel Herringe,” were similar characters.

Hapmouche (2 *syl.*), *i.e.* “fly-catcher,” the giant who first hit upon the plan of smoking pork and neats’ tongues.—Rabelais, *Pantagruel*, ii. 1.

Happer or **Hob**. the miller who supplies St. Mary’s Convent.

Mysie Happer, the miller’s daughter. Afterwards, in disguise, she acts as the page of Sir Piercie Shafton, whom she marries.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Happuck, a magician, brother of Ulin, the enchantress. He was the instigator of rebellion, and intended to kill the Sultan Misnar at a review, but Misnar had given orders to a body of archers to shoot the man who was

left standing when the rest of the soldiers fell prostrate in adoration. Misnar went to the review, and commanded the army to give thanks to Allah for their victory, when all fell prostrate except Happuck, who was thus detected, and instantly despatched.—Sir C. Morell [James Ridley], *Tales of the Genii* (“The Enchanter’s Tale,” vi., 1751).

Have we prevailed against Ulin and Happuck, Ollomand and Tasnar, Ahaback and Desra; and shall we fear the contrivance of a poor vizier?—*Tales of the Genii*, vii. (1751).

Har’apha, a descendant of Anak, the giant of Gath. He went to mock Samson in prison, but durst not venture within his reach.—Milton, *Samson Agonistes* (1632).

Harbor (*In*).

“I know it is over, over!

I know it is over at last!

Down sail! the sheathed anchor uncover,
For the stress of the voyage has passed.

Life, like a tempest of ocean,
Hath outbreathed its ultimate blast;

There’s but a faint sobbing seaward,
While the calm of the tide deepens leeward;
And, behold! like the welcoming quiver
Of heart-pulses throbbed through the river.

Those lights in the harbor at last;
The heavenly harbor at last!”

Paul Hamilton Hayne (1882).

Har’bothel (*Master Fabian*), the squire of Sir Aymer de Valence.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Hard Times, a novel by C. Dickens (1854), dramatized in 1867 under the title of *Under the Earth* or *The Sons of Toil*. Bounderby, a street Arab, raised himself to banker and cotton prince. When 55 years of age, he proposed marriage to Louisa, daughter of Thomas Gradgrind, Esq., J.P., and

was accepted. One night the bank was robbed of £150, and Bounderby believed Stephen Blackpool to be the thief, because he had dismissed him, being obnoxious to the mill hands; but the culprit was Tom Gradgrind, the banker's brother-in-law, who lay *perdu* for a while, and then escaped out of the country. In the dramatized version, the bank was not robbed at all, but Tom merely removed the money to another drawer for safe custody.

Hardcastle (*Squire*), a jovial, prosy, but hospitable country gentleman of the old school. He loves to tell his long-winded stories about Prince Eugene and the duke of Marlborough. He says, "I love everything that's old—old friends, old times, old manners, old books, old wine," and he might have added, "old stories."

Mrs. Hardcastle, a very "genteel" lady indeed. Mr. Hardcastle is her second husband, and Tony Lumpkin her son by her former husband. She is fond of "genteel" society, and the last fashions. Mrs. Hardcastle says, "There's nothing in the world I love to talk of so much as London and the fashions, though I was never there myself." She, foolishly mistaking her husband for a highwayman, and imploring him on her knees to take their watches, money, all they have got, but to spare their lives: "Here, good gentleman, whet your rage upon me, take my money, my life, but spare my child!" is infinitely comic.

The princess, like Mrs. Hardcastle, was jolted to a jelly.—Lord W.P. Lennox, *Celebrities*, i. 1.

Miss Hardcastle, the pretty, bright-eyed, lively daughter of Squire Hardcastle. She is in love with young Marlow, and "stoops" to a pardonable deceit "to conquer" his bashfulness and win him.—Goldsmith, *She Stoops to Conquer* (1773).

Hardie (*Mr.*), a young lawyer, in the introduction of Sir W. Scott's *Heart of Midlothian* (1818).

Hardie (*Alfred*), lover of Julia Dodd, in Charles Reade's *Very Hard Cash*. His father, *Richard Hardie*, wealthy and fraudulent banker, cheats *David Dodd*, Julia's father, of £14,000, and hinders his son's marriage to the daughter of his victim by every means in his power, going so far as to shut

him up in an insane asylum on what was to have been his wedding-day.—Charles Reade, *Very Hard Cash*.

Hardouin (2 syl.). Jean Hardouin, the jesuit, was librarian to Louis XIV. He doubted the truth of all received history; denied that the *Æne'id* was the work of Virgil, or the *Odes* of Horace the production of that poet; placed no credence in medals and coins; regarded all councils before that of Trent as chimerical; and looked on all Jansenists as infidels (1646-1729).

Hardy (*Mr.*), father of Letitia. A worthy little fellow enough, but with the unfortunate gift of “foreseeing” everything (act v. 4).

Letitia Hardy, his daughter, the *fiancée* of Dor'icourt. A girl of great spirit and ingenuity, beautiful and clever. Doricourt dislikes her without knowing her, simply because he has been betrothed to her by his parents; but she wins him by stratagem. She first assumes the airs and manners of a raw country hoyden, and disgusts the fastidious man of fashion. She then appears at a masquerade, and wins him by her many attractions. The marriage is performed at midnight, and, till the ceremony is over, Doricourt has no suspicion that the fair masquerader is his affianced, Miss Hardy.—Mrs. Cowley, *The Belle's Stratagem* (1780).

Harding (*Mr.*), gentle warden of Barchester almshouse; precentor and rector of St. Cuthbert's. Harried nearly out of his sober wits by newspaper persecution.—Anthony Trollope, *The Warden* and *Barchester Towers*.

Haredale (*Geoffrey*), brother of Reuben, the uncle of Emma Haredale. He was a papist, and incurred the malignant hatred of Gashford (Lord George Gordon's secretary) by exposing him in Westminster Hall. Geoffrey Haredale killed Sir John Chester in a duel, but made good his escape, and ended his days in a monastery.

Reuben Haredale, (2 syl.), brother of Geoffrey, and father of Emma Haredale. He was murdered.

Emma Haredale, daughter of Reuben, and niece of Geoffrey, with whom she lived at “The Warren.” Edward Chester entertained a *tendresse* for Emma Haredale.—C. Dickens, *Barnaby Rudge* (1841).

Harefoot (*Harold*). So Harold I. was called because he was swift of foot as a hare (1035-1040).

Hargrave, a man of fashion. The hero and title of a novel by Mrs. Trollope (1843).

Harley, “the man of feeling.” A man of the finest sensibilities and unbounded benevolence, but bashful as a maiden.—Mackenzie, *The Man of Feeling* (1771).

The principal object of Mackenzie is ... to reach and sustain a tone of moral pathos by representing the effect of incidents ... upon the human mind, ... especially those which are just, honorable, and intelligent.—Sir W. Scott.

Harlot (*The Infamous Northern*), Elizabeth Petrowna, empress of Russia (1709-1761).

Har'lowe (*Clarissa*), a young lady, who, to avoid a marriage to which her heart cannot consent, but to which she is urged by her parents, casts herself on the protection of a lover, who most scandalously abuses the confidence reposed in him. He afterwards proposes marriage; but she rejects his proposal, and retires to a solitary dwelling, where she pines to death with grief and shame.—S. Richardson, *The History of Clarissa Harlowe* (1749).

The dignity of Clarissa under her disgrace ... reminds us of the saying of the ancient poet, that a good man struggling with the tide of adversity, and surmounting it, is a sight upon which the immortal gods might look down with pleasure.—Sir W. Scott.

The moral elevation of this heroine, the saintly purity which she preserves amidst scenes of the deepest depravity and the most seductive gaiety, and the never-failing sweetness and benevolence of her temper, render Clarissa one of the brightest triumphs of the whole range of imaginative literature.—Chambers, *English Literature*, ii. 161.

Harmon (*John*), alias JOHN ROKESMITH, Mr. Boffin's secretary. He lodged with the Wilfers, and ultimately married Bella Wilfer. He is described as “a dark gentleman, 30 at the utmost, with an expressive, one might say, a handsome face.”—C. Dickens, *Our Mutual Friend* (1864).

✱ For explanation of the mystery see vol. I. ii. 13.

Harmo'nia's Necklace, an unlucky possession, something which brings evil to its possessor. Harmonia was the daughter of Mars and Venus. On the day of her marriage with King Cadmus, she received a necklace made by Vulcan for Venus. This unlucky ornament afterwards passed to Sem'elê, then to Jocasta, then Eriphy'lê, but it was equally fatal in every case. (See LUCK.)—Ovid, *Metaph.*, iv. 5; Statius, *Thebaid*, ii.

Harmonious Blacksmith. It is said that the sound of hammers on an anvil suggested to Handel the “theme” of the musical composition to which he has given this name.—See SCHOELCHER, *Life of Handel*, 65.

A similar tale is told of Pythagoras.

Harmony (*Mr.*), a general peace-maker. When he found persons at variance, he went to them separately, and told them how highly the other spoke and thought of him or her. If it were man and wife, he would tell the wife how highly her husband esteemed her, and would apply the “oiled feather” in a similar way to the husband. “We all have our faults,” he would say, “and So-and-so-knows it, and grieves at his infirmity of temper; but though he contends with you, he praised you to me this morning in the highest terms.” By this means he succeeded in smoothing many a ruffled mind.—Inchbald, *Every One has His Fault* (1794).

Harold “the Dauntless,” son of Witikind, the Dane. “He was rocked on a buckler, and fed from a blade.” Harold married Eivir, a Danish maid, who had waited on him as a page.—Sir W. Scott, *Harold the Dauntless* (1817).

Harold (*Childe*), a man of good birth, lofty bearing, and peerless intellect, who has exhausted by dissipation the pleasures of youth, and travels. Sir Walter Scott calls him “Lord Byron in a fancy dress.” In canto i. the childe visits Portugal and Spain (1809); in canto ii., Turkey in Europe (1810); in canto iii., [Belgium](#) and Switzerland (1816); in canto iv., Venice, Rome, and Florence (1817).

✱ Lord Byron was only 21 when he began *Childe Harold*, and 28 when he finished it.

Haroun-al-Raschid, caliph, of the Abbasside race, contemporary with Charlemagne, and, like him, a patron of literature and the arts. The court of this caliph was most splendid, and under him the caliphate attained its greatest degree of prosperity (765-809).

✱ Many of the tales in the *Arabian Nights* are placed in the caliphate of Haroun-al-Raschid, as the histories of “Am’inê,” “Sindbad the Sailor,” “Aboul-hasson and Shemselnihar,” “Noureddin,” “Codadad and his Brothers,” “Sleeper Awakened,” and “Cogia Hassan.” In the the third of these the caliph is a principal actor.

Har’pagon, the miser, father of Cléante (2 *syl.*) and Elise (2 *syl.*). Both Harpagon and his son desire to marry Mariane (3 *syl.*); but the father, having lost a casket of money, is asked which he prefers—his casket or Mariane, and as the miser prefers the money, Cléante marries the lady. Harpagon imagines that every one is going to rob him, and when he loses his casket, seizes his own arm in the frenzy of passion. He proposes to give his daughter in marriage to an old man named Anselme, because no “dot” will be required; and when Valère (who is Elise’s lover) urges reason after reason against the unnatural alliance, the miser makes but one reply, “sans dot.” “Ah,” says Valère, “il est vrai cela ferme la bouche à tout, *sans dot.*” Harpagon, at another time, solicits Jacques (1 *syl.*) to tell him what folks say of him: and when Jacques replies he cannot do so, as it would make him angry, the miser answers, “Point de tout, au contraire, c’est me faire plaisir.” But when told that he is called a miser and a skinflint, he towers with rage, and beats Jacques in his uncontrolled passion.

“Le seigneur Harpagon est de tous les humains l’humain le moins humain, le mortel de tous les mortels le plus dur et le plus serré” (ii. 5). Jacques says to him, “Jamais on ne parle de vous que sous les noms d’avare, de ladre, de vilain, et de fesse-Matthiæ” (iii. 5).—Molière, *L’Avare* (1667).

Harpax, centurion of the “Immortal Guard.”—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Harpê (2 *syl.*), the cutlass with which Mercury killed Argus, and with which Perseus (2 *syl.*) subsequently cut off the head of Medusa.

Harper, a familiar spirit of mediæval demonology.

Harper cries, "'Tis time, 'tis time!"

Shakespeare, *Macbeth*, act iv. sc. 1 (1606).

Harpoc'rates (4 *syl.*), the god of silence. Cupid bribed him with a rose not to divulge the amours of Venus. Harpocratês is generally represented with his second finger on his mouth.

He also symbolized the sun at the end of winter, and is represented with a cornucopia in one hand and a lotus in the other. The lotus is dedicated to the sun, because it opens at sunrise and closes at sunset.

I assured my mistress she might make herself quite easy on that score [i.e. *my making mention of what was told me*], for I was the Harpocrates of trusty valets.—Lesage, *Gil Blas*, iv. 2 (1724).

Harriet, the elder daughter of Sir David and Lady Dunder, of Dunder Hall. She was in love with Scruple, whom she accidentally met at Calais; but her parents arranged that she should marry Lord Snolts, a stumpy, "gummy" old nobleman of five-and-forty. To prevent this hateful marriage, Harriet consented to elope with Scruple; but the flight was intercepted by Sir David, who, to prevent a scandal, consented to the marriage, and discovered that Scruple, both in family and fortune, was a suitable son-in-law.—G. Colman, *Ways and Means* (1788).

Harriet [Mowbray], the daughter of Colonel Mowbray, an orphan without fortune, without friends, without a protector. She marries clandestinely Charles Eustace.—J. Poole, *The Scapegoat*.

Harriot [RUSSET], the simple, unsophisticated daughter of Mr. Russet. She loves Mr. Oakly, and marries him, but becomes "a jealous wife," watching her husband like a lynx, to find out some proof of infidelity, and distorting every casual remark as evidence thereof. Her aunt, Lady Freelove, tries to make her a woman of fashion, but without success. Ultimately, she is cured of her idiosyncrasy.—George Colman, *The Jealous Wife* (1761).

Harriet (*Shattuck*), superannuated tailoress who, with her blind sister, lives in the little house in which she was born. It leaks and shakes in the wind, and they are often hungry, but when they are removed to a “Home,” they steal away and walk fourteen miles back to the old house.—Mary E. Wilkins, *A Humble Romance* (1887.)

Harris (*Mrs.*), a purely imaginary character, existing only in the brain of Mrs. Sarah Gamp, and brought forth on all occasions to corroborate the opinions and trumpet the praises of Mrs. Gamp, the monthly nurse.

Harris, one of the trio of invalids who go up the Thames in quest of health. Their adventures are the theme of Jerome K. Jerome’s *Three Men in a Boat* (1889).

Harrises (*The*), family who live and die in the faith that, to be a born Harris is a career in itself. They are not rich, or learned, or accomplished, but eminently respectable, and clad in simple egotism as with a garment.—Annie Sheldon Coombs, *As Common Mortals* (1886).

Harrison (*Dr.*), the model of benevolence, who nevertheless takes in execution the goods and person of his friend Booth, because Booth, while pleading poverty, was buying expensive and needless jewelery.—Fielding, *Amelia* (1751).

Harrison (*Major-General*), one of the parliamentary commissioners.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Harrison, the old steward of Lady Bellenden, of the Tower of Tillietudlem.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Har’rowby (*John*), of Stock’s Green, a homely, kind-hearted, honest Kentish farmer, with whom Lieutenant Worthington and his daughter Emily take lodgings. Though most desirous of showing his lodger kindness, he is constantly wounding his susceptibilities from blunt honesty and want of tact.

Dame Harrowby, wife of Farmer Harrowby.

Stephen Harrowby, son of Farmer Harrowby, who has a mania for soldiering, and calls himself “a perspiring young hero.”

Mary Harrowby, daughter of Farmer Harrowby.—G. Colman, *The Poor Gentleman* (1802).

Harringtons (*The*), Melchisedec. Fashionable tailor; “a grand man, despite his calling.” Of him and *Mrs. Harrington* it was said that she “had a Port, and Melchisedec a Presence.”

Caroline, married to Major Strike.

Harriet, married to Mr. Andrew Cogglesby.

Louisa, married to Señor Silva Diaz, Conde de Saldar.

Evan, the only son, brought up in polite circles, hates the name and trade of “tailor,” but bound in honor to pay his father’s debts. After many struggles and divers reverses, the contest between tradesman and diplomatist within him ends in his marriage to an heiress long beloved by him, and the appointment to the position of attaché to the Naples Embassy.—George Meredith, *Evan Harrington* (1888).

Harry (*Sir*), the servant of a baronet, who assumed the airs and title of his master, and was addressed as “Baronet,” or “Sir Harry.” He even quotes a bit of Latin: “O tempora! O Moses!”—Rev. James Townley, *High Life Below Stairs* (1759).

Harry (*Blind*), the minstrel, friend of Henry Smith.—Sir. W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Harry (*The Great*), or *Henri Grace à Dieu*, a man-of-war built in the reign of Henry VII.

Towered the *Great Harry*, crank and tall.

Longfellow, *The Building of the Ship*.

Harry Paddington, a highwayman in the gang of Captain Macheath. Peachum calls him “a poor, petty-larceny rascal, without the least genius;” and says, “even if the fellow were to live six months, he would never come to the gallows with credit.”—Gay, *The Beggar’s Opera* (1727).

Hart’house (2 *syl.*) a young man who begins life as a cornet of dragoons, but, being bored with everything, coaches himself up in statistics, and

comes to Coketown to study facts. He falls in love with [Louisa](#) [*née* Gradgrind], wife of Josiah Bounderby, banker and mill-owner, but, failing to induce the young wife to elope with him, he leaves the place.—C. Dickens, *Hard Times* (1854).

Hartley (*Adam*), afterwards Dr. Hartly. Apprentice to Dr. Gray.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Hartwell (*Lady*), a widow, courted by Fountain, Bellamore, and Harebrain.—Beaumont and Fletcher, *Wit without Money* (1639).

Harût and Marût, two angels sent by Allah to administer justice upon earth, because there was no righteous judgment among men. They acted well till Zoha'ra, a beautiful woman, applied to them, and then they both fell in love with her. She asked them to tell her the secret name of God, and immediately she uttered it, she was borne upwards into heaven, where she became the planet Venus. As for the two angels, they were imprisoned in a cave near Babylon.—Sale's *Korân*, ii.

Allah bade
That two untempted spirits should descend,
Judges on earth. Haruth and Maruth went,
The chosen sentencers. They fairly heard
The appeals of men ... At length,
A woman came before them; beautiful
Zohara was, etc.

Southey, *Talaba the Destroyer*, iv. (1797).

Hassan, caliph of the Ottoman empire, noted for his splendor and hospitality. In his seraglio was a beautiful young slave named Leila (2 *syl.*), who had formed an attachment to “the Giaour” (2 *syl.*). Leila is put to death by the emir, and Hassan is slain near Monut Parnassus by the giaour [*djow* 'er].—Byron, *The Giaour* (1813).

Hassan, the story-teller, in the retinue of the Arabian physician.—Sir W. Scott, *The Talisman* (time, Richard I.).

Hassan (Al), the Arabian emir of Persia, father of Hinda. He won the battle of Cadessia, and thus became master of Persia.—T. Moore, *Lalla Rookh* (“the Fire-Worshippers,” 1817).

Hassan surnamed *Al Habbal* (“the rope-maker”), and subsequently *Cogia* (“merchant”); his full name was then Cogia Hassan Alhabbal. Two friends, named Saad and Saadi, tried an experiment on him. Saadi gave him 200 pieces of gold in order to see if it would raise him from extreme poverty to affluence. Hassan took ten pieces for immediate use, and sewed the rest in his turban; but a kite pounced on his turban and carried it away. The two friends, after a time, visited Hassan again, but found him in the same state of poverty; and, having heard his tale, Saadi gave him another 200 pieces of gold. Again he took out ten pieces, and, wrapping the rest in a linen rag, hid it in a jar of bran. While Hassan was at work, his wife exchanged this jar of bran for fuller’s earth, and again the condition of the man was not bettered by the gift. Saad now gave the rope-maker a small piece of lead, and this made his fortune thus: A fisherman wanted a piece of lead for his nets, and promised to give Hassan for Saad’s piece whatever he caught in his first draught. This was a large fish, and in it the wife found a splendid diamond, which was sold for 100,000 pieces of gold. Hassan now became very rich, and when the two friends visited him again, they found him a man of consequence. He asked them to stay with him, and took them to his country house, when one of his sons showed him a curious nest, made out of a turban. This was the very turban which the kite had carried off, and the money was found in the lining. As they returned to the city, they stopped and purchased a jar of bran. This happened to be the very jar which the wife had given in exchange, and the money was discovered wrapped in linen at the bottom. Hassan was delighted, and gave the 180 pieces to the poor.—*Arabian Nights* (“Cogia Hassan Alhabbal”).

Hassan (Abou), the son of a rich merchant of Bagdad, and the hero of the tale called “The Sleeper Awakened” (*q.v.*).—*Arabian Nights*.

Hassan Aga, an infamous renegade, who reigned in Algiers, and was the sovereign there when Cervantes (author of *Don Quixote*) was taken captive by a Barbary corsair in 1574. Subsequently, Hassan bought the captive for

500 ducats, and he remained a slave till he was redeemed by a friar for 1000 ducats.

Every day this Hassan Aga was hanging one, impaling another, cutting off the ears or breaking the limbs of a third ... out of mere wantonness.—Cervantes (1605).

Hassan ben Sabah, the old man of the mountain, founder of the sect called the Assassins.

Dr. Adam Clark has supplemented Rymer's *Fœdera* with two letters by this sheik. This is not the place to point out the want of judgment in these addenda.

Hastie (*Robin*), the smuggler and publican at Annan.—Sir W. Scott, *Redgauntlet* (time, George III.).

Hastings, the friend of young Marlow, who entered with him the house of Squire Hardcastle, which they mistook for an inn. Here the two young men met Miss Hardcastle and Miss Neville. Marlow became the husband of the former, and Hastings, by the aid of Tony Lumpkins, won the latter.—Goldsmith, *She Stoops to Conquer* (1773).

Hastings, one of the court of King Edward IV.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Haswell, the benevolent physician who visited the Indian prisons, and for his moderation, benevolence, and judgment, received the sultan's signet, which gave him unlimited power.—Mrs. Inchbald, *Such Things Are* (1786).

Hat (*Gessler's*). The governor of the Swiss cantons in the reign of Albert I. set up his hat at Altorf, requiring the Swiss to salute it in passing. William Tell refused, and was sentenced to shoot an apple from the head of his son. Tell from this became prominent in achieving the liberties of Switzerland.

Hat (A White), used to be a mark of radical proclivities, because orator Hunt, the great demagogue, used to wear a white hat during the Wellington and Peel administration.

Hat worn in the Royal Presence. Lord Kingsdale acquired the right of wearing his hat in the presence of royalty by a grant from King John. Lord Forester is possessed of the same right, from a grant confirmed by Henry VIII.

Hats and Caps, two political factions of Sweden in the eighteenth century. The “Hats” were partisans in the French interest, and were so called because they wore French *chapeaux*. The “Caps” were partisans in the Russian interest, and were so called because they wore the Russian caps as a badge of their party.

Hatchway (*Lieutenant Jack*), a retired naval officer on half pay, living with Commodore Trunnion as a companion.—Smollett, *The Adventures of Peregrine Pickle* (1751).

Who can read the calamities of Trunnion and Hatchway, when run away with by their mettled steed ... without a good hearty burst of honest laughter.—Sir W. Scott.

Hatef (*i.e. the deadly*), one of Mahomet’s swords, confiscated from the Jews when they were exiled from Medi’na.

Hatim (*Generous as*), an Arabian expression. Hatim was a Bedouin chief, famous for his warlike deeds and boundless generosity. His son was contemporary with Mahomet the prophet.

Hathaway (*Richard*). Young farmer whose “silent side” is imperfectly understood by his wife, Anstis Dolbeare, until a mutual sorrow brings them into sympathy each with the other.—A. D. T. Whitney, *Hitherto* (1869).

Hatteraick (*Dirk*), *alias* JANS JANSON, a Dutch smuggler-captain, and accomplice of lawyer Glossin in kidnapping Henry Bertrand. Meg Merrilies conducts young Hazelwood and others to the smuggler’s cave, when Hatteraick shoots her, is seized, and imprisoned. Lawyer Glossin visits the villain in prison, when a quarrel ensues, in which Hatteraick strangles the lawyer, and then hangs himself.—Sir W. Scott, *Guy Mannering* (time, George II.).

Hatto, archbishop of Mentz, was devoured by mice in the Mouse-tower, situated in a little green island in the midst of the Rhine, near the town of Bingen. Some say he was eaten of rats, and Southey, in his ballad called *God's Judgment on a Wicked Bishop*, has adopted the latter tradition.

This Hatto, in the time of the great famine of 914, when he saw the poor exceedingly oppressed by famine, assembled a great company of them together into a barne at Kaub, and burnt them ... because he thought the famine would sooner cease if those poor folks were despatched out of the world, for like mice they only devour food, and are of no good whatsoever.... But God ... sent against him a plague of mice, ... and the prelate retreated to a tower in the Rhine as a sanctuary; ... but the mice chased him continually, ... and at last he was most miserably devoured by those sillie creatures.—Coryat, *Crudities*, 571, 572.

* Giraldu Cambrensis, in his *Itinerary*, xi. 2, says: “the larger sort of mice are called *rati*.” This may account for the substitution of rats for mice in the legend.

The legend of Hatto is very common, as the following stories will prove:

Widerolf, bishop of Strasburg (997), was devoured by mice in the seventeenth year of his episcopate, because he suppressed the convent of Seltzen, on the Rhine.

Bishop Adolf, of Cologne, was devoured by mice or rats in 112.

Freiherr von Güttingen collected the poor in a great barn, and burnt them to death, mocking their cries of agony. He, like Hatto, was invaded by mice, ran to his castle of Güttingen, in the lake of Constance, whither the vermin pursued him, and ate him alive. The Swiss legend says the castle sank in the lake, and may still be seen. *Freiherr von Güttingen* had three castles, one of which was Moosburg.

Count Graaf, in order to enrich himself, bought up all the corn. One year a sad famine prevailed, and the count expected to reap a rich harvest by his speculation; but an army of rats, pressed by [hunger](#), invaded his barns, and, swarming into his Rhine tower, fell on the old baron, worried him to death, and then devoured him.—*Legends of the Rhine*.

A similar story is told by William of Malmesbury, *History*, ii. 313 (Bohn's edit.).

✱✱ Some of the legends state that the “mice” were in reality “the souls of the murdered people.”

Hatton (*Sir Christopher*), “the dancing chancellor.” He first attracted the attention of Queen Elizabeth by his graceful dancing at a masque. He was made by her chancellor and knight of the Garter.

✱✱ M. de Lauzun, the favorite of Louis XVI., owed his fortune also to the manner in which he danced in the king’s quadrille.

You’ll know Sir Christopher by his turning out his toes,—famous, you know, for his dancing.—Sheridan, *The Critic*, ii. 1 (1779).

Hautlieu (*Sir Artavan de*), in the introduction of Sir W. Scott’s *Count Robert of Paris* (time, Rufus).

Hautlieu (*The Lady Margaret de*), first disguised as sister Ursula, and afterwards affianced to Sir Malcolm Fleming.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Have’lok (2 *syl.*), or **Hablok**, the orphan son of Birkabegn, king of Denmark, was exposed at sea through the treachery of his guardians. The raft drifted to the coast of Lincolnshire, where it was discovered by Grim, a fisherman, who reared the young foundling as his own son. It happened that some twenty years later certain English nobles usurped the dominions of an English princess, and, to prevent her gaining any access of power by a noble alliance, resolved to marry her to a peasant. Young Havelok was selected as the bridegroom, but having discovered the story of his birth, he applied to his father Birkabegn for aid in recovering his wife’s possessions. The king afforded him the aid required, and the young foundling became in due time both king of Denmark and king of that part of England which belonged to him in right of his wife.—*Havelok the Dane* (by the *trouveurs*).

Havisham (*Miss*), an old spinster, who dressed always in her bridal dress, with lace veil from head to foot, white shoes, bridal flowers in her white hair, and jewels on her hands and neck. She was the daughter of a rich brewer, engaged to Compeyson, a young man, who deserted her on the wedding morning; from which moment she became fossilized (ch. xxii.). She fell into the fire, and died from the shock.

Estella Havisham, the adopted child of Miss Havisham, by whom she was brought up. She was proud, handsome, and self-possessed. Pip loved her, and probably she reciprocated his love, but she married Bentley Drummle, who died, leaving Estella a young widow. The tale ends with these words:

I [*Pip*] took her hand in mine, and we went out of the ruined place. As the morning mists had risen ... when I first left the forge, so the evening were rising now; and ... I saw no shadow of another parting from her.—C. Dickens, *Great Expectations* (1860).

Haw'cabite (3 *syl.*), a street bully. After the Restoration, we had a succession of these disturbers of the peace; first came the Muns, then followed the Tityre Tus, the Hectors, the Scourers, the Nickers, the Hawcabites, and after them the Mohawks, the most dreaded of all.

Hawk (*Sir Mulberry*), the bear-leader of Lord Frederick Verisopht. He is a most unprincipled *roué*, who sponges on his lordship, snubs him, and despises him. “Sir Mulberry was remarkable for his tact in ruining young gentlemen of fortune.”

Hawk-Eye. Name given by frontiersmen to Natty Bumppo, who is also called by the French, *La Longue Carbine*.—James Fenimore Cooper, *The Last of the Mohicans*.

To know a hawk from a handsaw, a corruption of “from a hernshaw” (i.e. *a heron*), meaning that one is so ignorant, he does not know a hawk from a heron: the bird of prey from the game flown at. The Romans had a proverb, *Ignorat quid distent ara lupinis* (“he does not know money from lupines,” or beans); lupines were used on the Roman stage as money. We have a proverb, “He doesn’t know beans,” which may be descended from the Roman saying.

Hawthorn, a jolly, generous old fellow, of jovial spirit, and ready to do any one a kindness; consequently, everybody loves him. He is one of those rare, unselfish beings, who “loves his neighbor better than himself.”—I. Bickerstaff, *Love in a Village*.

Haworth. A starving lad, found in the snow at a foundry-door, becomes in time master of the works. He is imperious and greedy of power, making few friends and many foes. One human being believes in him—his mother—and when his ambition overvaults itself and he is ruined and in danger of being mobbed, she goes away with him into the darkness.—Frances Hodgson Burnett, *Haworths* (1879).

Hay (*Colonel*), in the king's army.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Hay (*John*), fisherman, near Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Haydn could never compose a single bar of music unless he could see on his finger the diamond ring given him by Frederick II.

Hayle (*Maverick*). Betrothed of Perley Kelso in *The Silent Partner*, by Elizabeth Stuart Phelps. He cannot sympathize with her religious and philanthropic views, and, recognizing the truth that she has outgrown him, acquiesces in her wish for a dissolution of the engagement. He marries dainty, feather-headed “Fly.”

Hayston (*Frank*), laird of Bucklaw and afterwards of Girnington. In order to retrieve a broken fortune, a marriage was arranged between Hayston and Lucy Ashton. Lucy, being told that her plighted lover (Edgar, master of Ravenswood) was unfaithful, assented to the family arrangement, but stabbed her husband on the wedding night, went mad and died. Frank Hayston recovered from his wound and went abroad.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

✱ In Donizetti's opera, Hayston is called “Arturio.”

Hazelwood (*Sir Robert*), the old baronet of Hazelwood.

Charles Hazelwood, son of Sir Robert. In love with Lucy Bertram, whom he marries.—Sir W. Scott, *Guy Mannering* (time, George II.).

Head'rigg (*Cuddie*), a ploughman in Lady Bellenden's service. (Cuddie-Cuthbert.)—Sir W. Scott, *Old Mortality* (time, Charles II.).

Headstone (*Bradley*), a school-master of very determined character and violent passion. He loves Lizzie Hexam with an irresistible, mad love, and tries to kill Eugene Wrayburn out of jealousy. Grappling with Rogue Riderhood on Plashwater Bridge, Riderhood falls backward into the smooth pit, and Headstone over him. Both of them perish in the grasp of a death-struggle.—C. Dickens, *Our Mutual Friend* (1864).

Hearn (*Frank*), lieutenant in U.S.A., against whom a charge is brought of refusing to pay just debts. He asserts that the account was paid, and the tradesman produces a ledger to prove the opposite. Joined to other evidence this seems conclusive, until *Georgia Marshall*, with whom Hearn is in love, catches sight of the ledger, and scribbles a note to her lover from the other side of the room. He raises a leaf of the ledger between the light and himself and discovers a water-mark—a date—that establishes the fact of perjury.—Charles King, *An Army Portia* (1890).

Heart of Midlothian, the old jail or tolbooth of Edinburgh, taken down in 1817.

Sir Walter Scott has a novel so called (1818), the plot of which is as follows:—Effie Deans, the daughter of a Scotch cow-feeder, is seduced by George Staunton, son of the rector of Willingham; and Jeanie is cited as a witness on the trial which ensues, by which Effie is sentenced to death for child murder. Jeanie promises to go to London and ask the king to pardon her half-sister, and after various perils, arrives at her destination. She lays her case before the duke of Argyll, who takes her in his carriage to Richmond, and obtains for her an interview with the queen, who promises to intercede with his majesty (George II.) on her sister's behalf. In due time the royal pardon is sent to Edinburgh, Effie is released, and marries her seducer, now Sir George Staunton; but some years after the marriage Sir George is shot by a gypsy boy, who is in reality his illegitimate son. On the death of her husband, Lady Staunton retires to a convent on the continent. Jeanie marries Reuben Butler, the Presbyterian minister. The novel opens with the Porteous riots.

Heartall (*Governor*), an old bachelor, peppery in temper, but with a generous heart and unbounded benevolence. He is as simple minded as a

child, and loves his young nephew almost to adoration.

Frank Heartall, the governor's nephew, impulsive, free-handed and free-hearted, benevolent and frank. He falls in love with the Widow Cheerly, the daughter of Colonel Woodley, whom he sees first at the opera. Ferret, a calumniating rascal, tries to do mischief, but is utterly foiled.—Cherry, *The Soldier's Daughter* (1804).

Heartfree (*Jack*), a railer against women and against marriage. He falls half in love with Lady Fanciful, on whom he rails, and marries Belinda.—Vanbrugh, *The Provoked Wife* (1693).

Heartwell, a friend of Modeley's, who falls in love with Flora, a niece of old Farmer Freehold. They marry and are happy.—John Philip Kemble, *The Farm-house*.

Heatherblutter (*John*), gamekeeper of the baron of Bradwardine (3 syl.) at Tully Veolan.—Sir W. Scott, *Waverley* (time, George II.).

Heaven-sent Minister (*The*), William Pitt (1759-1806).

Hebe (2 syl.), goddess of youth, and cup-bearer of the immortals before Ganymede superseded her. She was the wife of Herculês, and had the power of making the aged young again. (See PLOUSINA.)

Hebês are they to hand ambrosia, mix
The nectar.

Tennyson, *The Princess*, iii.

Hebron, in the first part of *Absalom and Achitophel*, by Dryden, stands for Holland; but in the second part, by Tate, it stands for Scotland. Hebronite similarly means in one case a Hollander, and in the other a Scotchman.

Hec'ate (2 syl.), called in classic mythology *Hec'.a.te* (3 syl.); a triple deity, being *Luna* in heaven, *Dian'a* on earth, and *Proserpine* (3 syl.) in hell. Hecate presided over magic and enchantments, and was generally represented as having the head of a horse, dog or boar, though sometimes

she is represented with three bodies, and three heads looking different ways. Shakespeare introduces her in his tragedy of *Macbeth* (act iii. sc. 5), as queen of the witches; but the witches of *Macbeth* have been largely borrowed from a drama called *The Witch*, by Thom. Middleton (died 1626). The following is a specimen of this indebtedness:—

Hecate. Black spirits and white, red spirits and grey.

Mingle, mingle, mingle, you that mingle may....

1st Witch. Here's the blood of a bat.

Hecate. Put in that, oh, put in that.

2nd Witch. Here's libbard's bane.

Hecate. Put in again, etc., etc.

Middleton, *The Witch*.

And yonder pale-faced Hecate there, the moon,
Doth give consent to that is done in darkness.

Thom. Kyd, *The Spanish Tragedy* (1597).

Hector, one of the sons of Priam, king of Troy. This bravest and ablest of all the Trojan chiefs was generalissimo of the allied armies, and was slain in the last year of the war by Achillês, who, with barbarous fury, dragged the dead body insultingly thrice round the tomb of Patroclos and the walls of the beleagured city.—Homer, *Iliad*.

Hector de Mares (*I syl.*) or Marys, a knight of the Round Table, brother of Sir Launcelot du Lac.

The gentle Gaw'ain's courteous love,
Hector de Mares, and Pellinore.

Sir W. Scott, *Bridal of Triermain*, ii. 13 (1813).

Hector of Germany, Joachim II., elector of Brandenburg (1514-1571).

Hector of the Mist, an outlaw, killed by Allan M'Aulay.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Hectors, street bullies. Since the Restoration, we have had a succession of street brawlers, as the Muns, the Tityre Tus, the Hectors, the Scourers, the Nickers, the Hawcabites, and, lastly, the Mohawks, worst of them all.

Heeltap (*Crispin*), a cobbler, and one of the corporation of Garratt, of which Jerry Sneak is chosen mayor,—S. Foote, *The Mayor of Garratt* (1763).

Heep (*Uriah*), a detestable sneak, who is everlastingly forcing on one's attention that he is so 'umble. Uriah is Mr. Wickfield's clerk, and, with all his ostentatious 'umility, is most designing, malignant, and intermeddling. His infamy is dragged to light by Mr. Micawber.

Herr Piper, "representative in New Swedeland of the Great Gustavus, the bulwark of the Protestant Religion," and a mighty stickler for forms and ceremonies appertaining to the office.—James Kirke Paulding, *Königsmarke* (1823).

Heidelberg (*Mrs.*), the widow of a wealthy Dutch merchant, who kept her brother's house (Mr. Sterling, a city merchant). She was very vulgar, and "knowing the strength of her purse, domineered on the credit of it." Mrs. Heidelberg had most exalted notions "of the quality," and a "perfect contempt for everything that did not smack of high life." Her English was certainly faulty, as the following specimens will show:—*farden*, *wolgar*, *spurrit*, *pertest*, *Swish*, *kivers*, *purliteness*, etc. She spoke of a *pictur by Raphael-Angelo*, a *po-shay*, *dish-abille*, *parfect naturals* [idiots], *most genteelest*, and so on. When thwarted in her overbearing ways, she threatened to leave the house and go to Holland to live with her husband's cousin, Mr. Vanderspracken.—Colman and Garrick, *The Clandestine Marriage* (1766).

Heimdall (2 *syl.*), in Celtic mythology, was the son of nine virgin sisters. He dwelt in the celestial Fort Himinsbiorg, under the extremity of the rainbow. His ear was so acute that he could hear "the wool grow on the sheep's back, and the grass in the meadows." Heimdall was the watch or

sentinel of Asgard (*Olympus*), and even in his sleep was able to see everything that happened (See FINE-EAR).

Heimdall's Horn. At the end of the world, Heimdall will wake the gods with his horn, when they will be attacked by Muspell, Loki, the wolf Fenris, and the serpent Jormunsgandar.

And much he talked of...

And Heimdall's horn and the day of doom.

Longfellow, *The Wayside Inn* (interlude, 1631).

Heinrich (*Poor*), or “Poor Henry,” the hero and title of a poem by Hartmann von der Aue [*Our*]. Heinrich was a rich nobleman, struck with leprosy, and was told he would never recover till some virgin of spotless purity volunteered to die on his behalf. As Heinrich neither hoped nor even wished for such a sacrifice, he gave the main part of his possessions to the poor, and went to live with a poor tenant farmer, who was one of his vassals. The daughter of this farmer heard by accident on what the cure of the leper depended, and went to Salerno to offer herself as the victim. No sooner was the offer made than the lord was cured, and the damsel became his wife (twelfth century).

* This tale forms the subject of Longfellow's *Golden Legend* (1851).

Heir-at-Law. Baron Dubeley being dead, his “heir-at-law” was Henry Morland, supposed to be drowned at sea, and the next heir was Daniel Dowlas, a chandler of Gosport. Scarcely had Daniel been raised to his new dignity, when Henry Morland, who had been cast on Cape Breton, made his appearance, and the whole aspect of affairs was changed. That Dowlas might still live in comfort, suitable to his limited ambition, the heir of the barony settled on him a small life annuity.—G. Colman, *Heir-at-law*, (1797).

Hel'a, queen of the dead. She is daughter of Loki and Angurbo'da (a giantess). Her abode, called Helheim, was a vast castle in Niflheim, in the midst of eternal snow and darkness.

Down the yawning steep he rode,

That leads to Hela's drear abode.

Gray, *Descent of Odin* (1757).

Helen, wife of Menelāos of Sparta. She eloped with Paris, a Trojan prince, while he was the guest of the Spartan king. Menelaos, to avenge this wrong, induced the allied armies of Greece to invest Troy; and after a siege of ten years, the city was taken and burnt to the ground.

* A parallel incident occurred in Ireland. Dervorghal, wife of Tiernan O'Ruark, an Irish chief who held the county of Leitrim, eloped with Dermot M'Murchad, prince of Leinster. Tiernan induced O'Connor, king of Connaught, to avenge this wrong. So O'Connor drove Dermot from his throne. Dermot applied to Henry II. of England, and this was the incident which brought about the conquest of Ireland (1172).—Leland, *History of Ireland* (1773).

Helen, the heroine of Miss Edgeworth's novel of the same name. This was her last and most popular tale (1834).

Helen, cousin of Modus, the bookworm. She loved her cousin, and taught him there was a better "art of love" than that written by Ovid.—S. Knowles, *The Hunchback* (1831).

Helen Lorrington. Accomplished young widow, Anne Douglas's intimate friend. She is the semi-betrothed of *Ward Heathcote*, who nevertheless considers himself free to woo Anne. After many complications, Heathcote, believing Anne already married becomes Helen's husband. The latter is murdered a year or two later under circumstances that cast suspicion upon Heathcote. Through Anne's efforts and testimony he is acquitted, and finally marries her.—Constance Fennimore Woolson, *Anne* (1882).

Helen (Lady), in love with Sir Edward Mortimer. Her uncle insulted Sir Edward in a county assembly, struck him down, and trampled on him. Sir Edward, returning home, encountered the drunken ruffian and murdered him. He was tried for the crime, and acquitted "without a stain upon his character;" but the knowledge of the deed preyed upon his mind so that he could not marry the niece of the murdered man. After leading a life of utter

wretchedness, Sir Edward told Helen that he was the murderer of her uncle, and died.—G. Colman, *The Iron Chest* (1796).

Helen [MOWBRAY], in love with Walsingham. “Of all grace the pattern—person, feature, mind, heart, everything as nature had essayed to frame a work where none could find a flaw.” Allured by Lord Athunree to a house of ill-fame, under pretence of doing a work of charity, she was seen by Walsingham as she came out, and he abandoned her as a wanton. She then assumed male attire, with the name of Eustace. Walsingham became her friend, was told that Eustace was Helen’s brother, and finally discovered that Eustace was Helen herself. The mystery being cleared up, they became man and wife.—S. Knowles, *Woman’s Wit, etc.* (1838).

Helen’s Fire (*feu d’Hélène*), a comazant called “St. Helme’s” or “St. Elmo’s fire” by the Spaniards; the “fires of St. Peter and St. Nicholas” by the Italians; and “Castor and Pollux” by the ancient Romans. This electric light will sometimes play about the masts of ships. If only one appears, foul weather may be looked for; but if two or more flames appear, the worst of the storm is over.

Helen (*Rolleston*), heroine of Charles Reade’s novel, *Foul Play*. She is betrothed to Wardlaw, chief villain of the story, and sets out on a sea-voyage to restore her health; is shipwrecked and cast on an island with Herbert Penfold. After their return to England, she rights the wronged Penfold, and punishes Wardlaw.

Helen, wife of *John Ward, Preacher*. Her husband is a Calvinist of a pronounced type; she a believer in Universal Salvation. The spiritual agonies to which they are subjected by the difference in creeds, separate them for a while and are the moving cause of John Ward’s death. He passes away, convinced that “his death is to be the climax of God’s plans for her.”—Margaret Deland, *John Ward, Preacher* (1888).

Hel’ena (*St.*), daughter of Coel, duke Colchester, and afterwards king of Britain. She married Constantius (a Roman senator, who succeeded “Old King Cole”), and became the mother of Constantine the Great. Constantius

died at York (a.d. 306). Helena is said to have discovered at Jerusalem the sepulchre and cross of Jesus Christ.—Geoffrey, *British History* v. 6 (1142).

✱ This legend is told of the Colchester arms, which consist of a cross and three crowns (two atop and one at the foot of the cross).

At a considerable depth beneath the surface of the earth were found three crosses which were instantly recognized as those on which Christ and the two thieves had suffered death. To ascertain which was the *true cross*, a female corpse was placed on all three alternately; the two first tried produced no effect, but the third instantly reanimated the body.—J. Brady, *Clavis Calendaria*, 181.

Herself in person went to seek that holy cross
Whereon our Saviour died, which found, as it was sought;
From Salem unto Rome triumphantly she brought.

Drayton, *Polyolbion*, viii. (1612).

Helena, only daughter of Gerard de Narbon, the physician. She was left under the charge of the countess of Rousillon, whose son Bertram she fell in love with. The king sent for Bertram to the palace, and Helena, hearing the king was ill, obtained permission of the countess to give him a prescription left by her late father. The medicine cured the king, and the king, in gratitude, promised to make her the wife of any one of his courtiers that she chose. Helena selected Bertram, and they were married; but the haughty count, hating the alliance, left France, to join the army of the duke of Florence. Helena, in the mean time, started on a pilgrimage to the shrine of St. Jacques le Grand, carrying with her a letter from her husband, stating that he would never see her more “till she could get the ring from off his finger.” On her way to the shrine, she lodged at Florence with a widow, the mother of Diana, with whom Bertram was wantonly in love. Helena was permitted to pass herself off as Diana, and received his visits, in one of which they exchanged rings. Both soon after this returned to the Countess de Rousillon, where the king was, and the king, seeing on Bertram’s finger the ring which he gave to Helena, had him arrested on suspicion of murder. Helena now explained the matter, and all was well, for all ended well.—Shakespeare, *All’s Well that ends Well* (1598).

Helena is a young woman, seeking a man in marriage. The ordinary laws of courtship are reversed, the habitual feelings are violated; yet with such exquisite address this dangerous subject is handled that Helena's forwardness loses her no honor. Delicacy dispenses with her laws in her favor.—C. Lamb.

Helena, a young Athenian lady, in love with Demetrius. She was the playmate of Her'mia, with whom she grew up, as “two cherries on one stalk.” Egēus (3 syl.), the father of Hermia, promised his daughter in marriage to Demetrius; but when Demetrius saw that Hermia loved Lysander, he turned to Helena, who loved him dearly, and married her.—Shakespeare, *Midsummer Night's Dream* (1592).

Hel'inore (*Dame*), wife of Malbecco, who was jealous of her, and not without cause. When Sir Paridel, Sir Sat'yrane (3 syl.), and Britomart (as the squire of Dames) took refuge in Malbecco's house, Dame Helinore and Sir Paridel had many “false belgards” at each other, and talked love with glances which needed no interpreter. Helinore, having set fire to the closet where Malbecco kept his treasures, eloped with Paridel, while the old miser stopped to put out the fire. Paridel soon tired of the dame, and cast her off, leaving her to roam whither she listed. She was taken up by the satyrs, who made her their dairy-woman, and crowned her queen of the May.—Spenser, *Faëry Queen*, iii. 9, 10 (1590).

Viridi colore est gemma helitropion, non ita acuto sed nubilo magis et represso, stellis puniceis superspersa. Causa nominis de effectu lapidis est et potestate. Dejecta in labris æneis radios solis mutat sanguineo percussu, utraque aqua splendorem aëris abjicit et avertit. Etiam illud posse dicitur, ut *herba* ejusdem nominis mixta et præcantationibus legitimis consecrata eum, a quocunque gestabitur, subtrahat visibus obviorum.—Solinus, *Geog.*, xl.

Helisane de Crenne, contemporary with Pâquier. She wrote her own biography, including the “history of her own death.”—*Angoisses Doloureuses* (Lyons, 1546).

Hel Keplein, a mantle of invisibility, belonging to the dwarf-king Laurin. (See Invisibility.)—*The Heldenbuch* (thirteenth century).

Hell, according to Mohammedan belief is divided into seven compartments: (1) for Mohammedans, (2) for Jews, (3) for Christians, (4) for [Sabians](#), (5) for Magians, (6) for idolaters, (7) for hypocrites. All but idolaters and unbelievers will be in time released from torment.

Hell, Dantê says, is a vast funnel divided into eight circles, with ledges more or less rugged. Each circle, of course, is narrower than the one above, and the last goes down to the very centre of the earth. Before the circles begin, there is a neutral land and a limbo. In the neutral land wander those not bad enough for hell nor good enough for heaven; in the limbo, those who knew no sin but were not baptized Christians. Coming then to hell proper, circle 1, he says, is compassed by the river Achëron, and in this division of inferno dwell the spirits of the heathen philosophers. Circle 2 is presided over by Minos, and here are the spirits of those guilty of carnal and sinful love. Circle 3 is guarded by Cerbërus, and this is the region set apart for gluttons. Circle 4, presided over by Plutus, is the realm of the avaricious. Circle 5 contains the Stygian Lake, and here flounder in deep mud those who in life put no restraint on their anger. Circle 6 (in the city of Dis) is for those who did violence to man by force or fraud. Circle 7 (in the city of Dis) is for suicides. Circle 8 (also in the city of Dis) is for blasphemers and heretics. After the eight circles comes the ten pits or chasms of Malebolgê (4 syl.), the last of which is the centre of the earth, and here he says is the frozen river of Cocy'tus. (See INFERNO.)

Hellespont. Leander used to swim across the Hellespont to visit Hero, a priestess of Sestos. Lord Byron and Lieutenant Ekenhead repeated the feat and accomplished it in seventy minutes, the distance being four miles (allowing for drifting).

He could perhaps have passed the Hellespont,
As once (a feat on which ourselves we prided)
Leander, Mr. Ekenhead, and I did.

Byron, *Don Juan*, ii. 105 (1819).

Hellica'nus, the able and honest minister of Per'iclês, to whom he left the charge of Tyre during his absence. Being offered the crown, Hellicānus nobly declined the offer, and remained faithful to the prince throughout.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Helmet of Invisibility. The helmet of Perseus (2 *syl.*) rendered the wearer invisible. This was in reality the “Helmet of Ha'dès,” and after Perseus had slain Medu'sa he restored it, together with the winged sandals and magic wallet. The “gorgon's head” he presented to Minerva, who placed it in the middle of her ægis. (See INVISIBILITY.)

*✱ Mambrīno's helmet had the same magical power, though Don Quixote, even in his midsummer madness, never thought himself invisible when he donned the barber's basin.

Heloise. *La Nouvelle Héloïse*, a romance by Jean Jacques Rousseau (1761).

He'mera, sister of Prince Memnon, mentioned by Dictys Cretensis. Milton, in his *Il Penseroso*, speaks of “Prince Memnon's sister” (1638).

Hem'junah, princess of Cassimir', daughter of the Sultan Zebene'zer; betrothed at the age of 13 to the prince of Georgia. As Hemjunah had never seen the prince, she ran away to avoid a forced marriage, and was changed by Ulin, the enchanter, into a toad. In this form she became acquainted with Misnar, sultan of India, who had likewise been transformed into a toad by Ulin. Misnar was disenchanted by a dervise, and slew Ulin; whereupon the princess recovered her proper shape, and returned home. A rebellion broke out in Cassimir, but the “angel of death” destroyed the rebel army, and Zebenezer was restored to his throne. His surprise was unbounded when he found that the prince of Georgia and the sultan of India were one and the same person; and Hemjunah said, “Be assured, O Sultan, that I shall not

refuse the hand of the prince of Georgia, even if my father commands my obedience.”—Sir C. Morell [J. Ridly] *Tales of the Genii* (“Princess of Cassimir,” vii., 1751).

Hemlock. Socratês *the Wise* and Phocion *the Good* were both by the Athenians condemned to death by hemlock juice, Socratês at the age of 70 (B.C. 399) and Phocion at the age of 85 (B.C. 317).

Hemps’kirke (2 *syl.*), a captain serving under Wolfort, the usurper of the earldom of Flanders.—Beaumont and Fletcher, *The Beggar’s Bush* (1622).

Henderson (*Rodney syl.*), representative American who makes money by unscrupulous operations in stocks.—Charles Dudley Warner, *A Little Journey in the World* (1889).

Henderson (Elias) syl., chaplain at Lochleven Castle.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Henneberg (*Count syl.*). One day a beggar-woman asked Count Henneberg’s wife for alms. The countess twitted her for carrying twins, whereupon the woman cursed her, with the assurance that “her ladyship should be the mother of 365 children.” The legend says that the countess bore them at one birth, but none of them lived any length of time. All the girls were named *Elizabeth*, and all the boys *John*. They are buried, we are told, at the Hague.

Henrietta Maria, widow of King Charles I., introduced in Sir W. Scott’s *Peperil of the Peak* (1823).

Henrietta Street, Cavendish Square, London, is so called in compliment to Henrietta Cavendish, daughter of John Holles, duke of Newcastle, and wife of Edward, second earl of Oxford and Mortimer. From these come “Edward Street,” “Henrietta Street,” “Cavendish Square,” and “Holles Street.”

Henriette (3 *syl.*), daughter of Chrysale (2 *syl.*) and Philaminte (3 *syl.*). She is in love with Clitandre, and ultimately becomes his wife. Philaminte,

who is a blue-stocking, wants Henriette to marry Trissotin, a *bel esprit*; and Armande the sister, also a *bas bleu*, thinks that Henriette ought to devote her life to science and philosophy; but Henriette loves woman's work far better, and thinks that her natural province is domestic life, with wifely and motherly duties. Her father Chrysale takes the same views of woman's life as his daughter Henriette, but he is quite under the thumb of his strong-minded wife. However love at last prevails, and Henriette is given in marriage to the man of her choice. The French call Henriette "the type of a perfect woman," *i.e.*, a thorough woman.—Molière, *Les Femmes Savantes* (1672).

Henrique (*Don*), an uxorious lord, cruel to his younger brother Don Jamie. Don Henrique is the father of Asca'nio, and the supposed husband of Violan'te (4 syl.).—Beaumont and Fletcher, *The Spanish Curate* (1622).

Henri, boy, four years old, who, finding his friend "the doctor" bound naked to a trestle to which he was strapped by pirates, follows his directions and gnaws asunder the strips of raw hide tying the victim down, and frees him.—Henry Augustus Wise, U.S.N., *Captain Brand of the Schooner Centipede* (1864).

Henry, a soldier engaged to Louisa. Some rumors of gallantry to Henry's disadvantage having reached the village, he is told that Louisa is about to be married to another. In his despair he gives himself up as a deserter, and is condemned to death. Louisa now goes to the king, explains to him the whole matter, obtains her sweetheart's pardon, and reaches the jail just as the muffled drum begins to beat the death march.—Dibdin, *The Deserter* (1770).

Henry, son of Sir Philip Blandford's brother. Both the brothers loved the same lady, but the younger marrying her, Sir Philip, in his rage, stabbed him, as it was thought, mortally. In due time, the young "widow" had a son (Henry) a very high-minded, chivalrous young man, greatly beloved by every one. After twenty years, his father re-appeared under the name of Morrington, and Henry married his cousin Emma Blandford.—Thom. Morton, *Speed the Plough* (1798).

Henry (Poor), prince of Hoheneck, in Bavaria. Being struck with leprosy, he quitted his lordly castle, gave largely to the poor, and retired to live with a small cottage farmer named Gottlieb [*Got.leeb*], one of his vassals. He was told that he would never be cured till a virgin, chaste and spotless, offered to die on his behalf. Elsie, the farmer's daughter, offered herself, and after great resistance, the prince accompanied her to Salerno to complete the sacrifice. When he arrived at the city, either the exercise, the excitement, or the charm of some relic, no matter what, had effected an entire cure, and when he took Elsie into the cathedral, the only sacrifice she had to make was that of her maiden name for Lady Alicia, wife of Prince Henry of Hoheneck.—Hartmann von der Aue (minnesinger), *Poor Henry* (twelfth century).

✱✱ This tale is the subject of Longfellow's *Golden Legend* (1851).

Henry (Patrick), Virginian orator, who, in the House of Burgesses, first raised the cry of "Liberty or Death" in the struggle of the American Colonies for Independence.

Patrick Henry's first legal triumph was in November, 1763, in the since famous *Parson's Cause*.

"In the language of those who heard him on this occasion, 'he made their blood run cold, and their hair to rise on end ...'"

"The jury seem to have been so completely bewildered, that, thoughtless even of the admitted right of the plaintiff, they had scarcely left the bar when they returned with a verdict of *one penny* damages."—William Wirt, *Life of Patrick Henry* (1818).

Henry (Prince), Bernardine du Born, arraigned for treason, replies to King Henry's questions,

"Hath reason quite forsook thy breast?"

with

"My reason failed, my gracious liege,
The year Prince Henry died."

The king, smitten by memories of his son, whose chosen intimate Bernardine was, forgives the offender:—

“For the dear sake of the dead
Go forth—unscathed and free.”

Lydia Huntley Sigourney, *Poems* (1836).

Henry II., king of England, introduced by Sir W. Scott, both in *The Betrothed* and in *The Talisman* (1825).

Henry V., Shakespeare’s drama, founded on *The Famous Victories of Henry V.: containing the Honorable Battle of Agincourt. As it is plaide by the Queenes Magesties players*, 1598. Shakespeare’s play appeared in print in 1600 (quarto).

Henry VI., Shakespeare’s dramas of this reign are founded on *The First Part of the Contention betwixt the two Famous Houses of Yorke and Lancaster; with the Death of the Good Duke Humphrey, etc. As it was sundry times acted by the Right Honorable the Earle of Pembroke his Servants*, 1600.

Another. *The True Tragedie of Richard Duke of Yorke, and the Death of Good Henri VI., etc. As it was sundry times acted ...* (as above).

Henry VIII. and Anne Boleyn. Anne Boleyn was the second wife of Henry VIII. He divorced Katharine of Aragon in order to marry Anne; wearied of her in turn, and had her beheaded in 1536.

He’par, the Liver personified, the arch-city in *The Purple Island*, by Phineas Fletcher. Fully described in canto iii. (1633).

Hephæstos, the Greek name for Vulcan. The Vulcanic period of geology is that unknown period before the creation of man, when the molten granite and buried metals were upheaved by internal heat, through the overlying strata, sometimes even to the very surface of the earth.

The early dawn and dusk of Time.
The reign of dateless old Hephæstus.

Longfellow, *The Golden Legend* (1851).

Hepzibah (*Pyncheon*), gentlewoman, reduced to the necessity of keeping a small shop in the ancient homestead. She idolizes her brother *Clifford*, a melancholy, refined man, who, terrified by an empty threat of his cousin, Judge Pyncheon, flees the house. Hepzibah goes with him. Recovering from their panic, they return in time to avoid the suspicion of having caused the Judge's sudden death, which makes them rich.—Nathaniel Hawthorne, *House of the Seven Gables* (1851).

Herbert (*Sir William*), friend of Sir Hugo de Lacy.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Her'culês shot Nessus for offering insult to his wife Dei'-j-a-nī-ra, and the dying centaur told Deijanira that if she dipped in his blood her husband's shirt, she would secure his love forever. Herculês, being about to offer sacrifice, sent Lichas for the shirt; but no sooner was it warmed by the heat of his body than it caused such excruciating agony that the hero went mad, and seizing Lichas, he flung him into the sea.

Herculês Mad is the subject of a Greek tragedy by Eurip'idês, and of a Latin one by Sen'eca.

As when Alcīdês ... felt the envenomed robe, and tore,
Thro' pain, up by the roots Thessalian pines,
And Lichas from the top of Cēta [*a mount*] threw
Into the Euboic Sea [*The Archipelago*].

Milton, *Paradise Lost*, ii. 542, etc. [1665].

✱ Diodōrus says there were three Herculêses; Cicero recognizes six (three of which were Greeks, one Egyptian, one Cretan, and one Indian); Varro says there were forty-three.

Herculês's Choice. When Herculês was a young man, he was accosted by two women, Pleasure and Virtue, and asked to choose which he would follow. Pleasure promised him all carnal delights, but Virtue promised him

immortality. Herculês gave his hand to the latter, and hence led a life of great toil, but was ultimately received amongst the immortals.—Xenophon.

✱ Mrs. Barbauld has borrowed this allegory, but instead of Herculês has substituted Melissa, “a young girl,” who is accosted by Dissipation and Housewifery. While she is somewhat in doubt which to follow, Dissipation’s mask falls off, and immediately Melissa beholds such a “wan and ghastly countenance,” that she turns away in horror, and gives her hand to the more sober of the two ladies.—*Evenings at Home*, xix. (1795).

Herculês’s Horse, Arion, given him by Adrastos. It had the gift of human speech, and its feet on the right side were those of a man.

Herculês’s Pillars, Calpê and Ab’yła, one at Gibraltar and the other at Ceuta (3 syl.). They were torn asunder by Alcīdês on his route to Gadês (*Cadiz*).

Herculês’s Ports: (1) “Herculis Corsani Portus” (now called *Porto-Ercolo*, in Etruria); (2) “Herculis Liburni Portus” (now called *Livorno*, i.e. Leghorn); (3) “Herculis Monœci-Portus” (now called *Monaco*, near Nice).

Herculês (The Attic), Theseus (2 syl.), who went about, like Herculês, destroying robbers, and performing most wonderful exploits.

Herculês (The Cretan). All the three Idæan Dactyls were so called: viz., Kelmis (“the smelter”), Damnamēneus (“the hammer”), and Acmon (“the anvil”).

Herculês (The Egyptian), Sesostris (fl. B.C. 1500). Another was Som or Chon, called by Pausanias, Macēris, son of Amon.

Herculês (The English), Guy, earl of Warwick (890-958).

Warwick ... thou English Herculês.

Drayton, *Polyolbion*, xiii. (1613).

Herculês (The Farnesê), a statue, the work of Glykon, copied from one by Lysip’pos, called Farnesê, because formerly in the Farnesê palace in

Rome with the Farnesê Bull, the Flora, and the Gladiator. All but the Gladiator are now in the Naples Museum. The Gladiator is in the British Museum. The “Farnesê Herculês” represents the hero exhausted by toil, leaning on his club; and in his left hand, which rests on his back, he holds one of the apples of the Hesperidês.

✱✱ A copy of this famous statue stands in the Tuileries gardens of Paris. An excellent description of the statue is given by Thomson, in his *Liberty*, iv.

Herculês (The Indian), Dorsănês, who married Pandæa, and became the progenitor of the Indian kings. Belus is sometimes called “The Indian Herculês.”

Herculês (The Jewish), Samson (died B.C. 113).

Herculês (The Russian), Rustum.

Herculês (The Swedish), Starchatërus (first Christian century).

Hercules of Music, Christoph von Glück (1714-1787).

Herculês Secundus. Commōdus, the Roman emperor, gave himself this title. He was a gigantic idiot, who killed 100 lions, and overthrew 1000 gladiators in the amphitheatre (161, 180-195).

Heren-Suge (*The*), a seven-headed hydra of Basque mythology, like the Deccan cobras.

Heretics (*Hammer of*), Pierre d’Ailly (1350-1425).

John Faber is also called “The Hammer of Heretics,” from the title of one of his works (*-1541).

Heretics (Scientific).

Feargal, bishop of Salzburg, an Irishman, was denounced as a heretic for asserting the existence of antipodês (*-784).

Galileo, the astronomer, was cast into prison for maintaining the “heretical opinion” that the earth moved round the sun [\(1564-1642\)](#).

Giordano Bruno was burnt alive for maintaining that matter is the mother of all things (1550-1600).

Hereward (3 syl.), one of the Varangian guard of Alexius Comnēnus, emperor of Greece.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Hereward the Wake (or *Vigilant*), lord of Born, in Lincolnshire. He plundered and burnt the abbey of Peterborough (1070); established his camp in the Isle of Ely, where he was joined by Earl Morcar (1071); he was blockaded for three months by William I., but made his escape with some of his followers. This is the name and subject of one of Kingsley's novels.

Heriot (*Master George*), goldsmith to James I.; guardian of Lady Hermionê.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Herman, a deaf and dumb boy, jailer of the dungeon of the Giant's Mount. Meeting Ulrica, he tries to seize her, when a flash of lightning strikes the bridge on which he stands, and Herman is thrown into the torrent.—E. Stirling, *The Prisoner of State* (1847).

Herman (*Sir*), of Goodalicke, one of the perceptors of the Knights Templars.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Hermann, the hero of Goethe's poem *Hermann and Dorothea*. Goethe tells us that the object of this poem is to “show as in a mirror, the great movements and changes of the world's stage.”

Hermaphrodite (4 syl.), son of Venus and Mercury. At the age of 15, he bathed in a fountain of Caria, when Sal'macis, the fountain nymph, fell in love with him, and prayed the gods to make the two one body. Her prayers being heard, the two became united into one, but still preserved the double sex.

Not that bright spring where fair Hermaphrodite
Grew into one with wanton Salmacis ...
... may dare compare with this.

Phin. Fletcher, *The Purple Island*, v. (1633).

Hermegild or Hermyngyld, wife of the lord-constable of Northumberland. She was converted by Constance, but was murdered by a knight whose suit had been rejected by the young guest, in order to bring her into trouble. The villainy being discovered, the knight was executed, and Constance married the king, whose name was Alla. Hermegild, at the bidding of Constance, restored sight to a blind Briton.—Chaucer, *Canterbury Tales* (“Man of Law’s Tale,” 1388).

(The word is spelt “Custaunce” 7 times, “Constance” 15 times, and “Constaunce” 17 times, in the [tale](#).)

Hermegild, a friend of Oswald, in love with Gartha (Oswald’s sister). He was a man in the middle age of life, of counsel sage, and great prudence. When Hubert (the brother of Oswald) and Gartha wished to stir up a civil war to avenge the death of Oswald, who had been slain in single combat with Prince Gondibert, Hermegild wisely deterred them from the rash attempt, and diverted the anger of the camp by funeral obsequies of a most imposing character. The tale of Gondibert being unfinished, the sequel is not known.—Sir W. Davenant, *Gondibert* (died 1668).

Her’mês (2 syl.), son of Maia; patron of commerce. Akenside makes Hermês say to the Thames, referring to the merchant ships of England:

By you [*ships*] my function and my honored name
Do I possess; while o’er the Bætic vale,
Or thro’ the towers of Memphis, or the palms
By sacred Ganges watered, I conduct
The English merchant.

Akenside, *Hymn to the Naiads* (1767).

(The Bætis is the Guadalquiver, and the Bætic vale Granāda and Andalucia).

Her’mês (2 syl.), the same as Mercury, and applied both to the god and to the metal. Milton calls quicksilver “volatil Hermês.”

So when we see the liquid metal fall,
Which chemists by the name of Hermes call.

Hoole's *Ariosto*, viii.

Hermês (St.), same as St. Elmo, Suerpo Santo, Castor and Pollux, etc. A comazant or electric light, seen occasionally on ship's masts.

"They shall see the fire which saylors call St. Hermes, fly uppon their shippe, and alight upon the toppe of the mast."—De Loier, *Treatise of Spectres*, 67 (1605).

Hermês Trismegis'tus (*Hermês "thrice-greatest"*), the Egyptian Thoth, to whom is ascribed a host of inventions: as the art of writing in hieroglyphics, the first Egyptian code of laws, the art of harmony, the science of astrology, the invention of the late and lyre, magic, etc. (twentieth century B.C.).

The school of Hermês Trismegistus,
Who uttered his oracles sublime
Before the Olympiads.

Longfellow, *The Golden Legend* (1851).

Her'mesind (3 syl.), daughter of Pelayo and Gaudio'sê. She was plighted to Alphonso, son of Lord Pedro of Cantabria. Both Alphonso and Hermesind at death were buried in the cave of St. Antony, in Covadonga.

Her'mia, daughter of Ege'us (3 syl.) of Athens, and promised by him in marriage to Demētrius. As Hermia loved Lysander, and refused to marry Demetrius, her father summoned her before the duke, and requested that the "law of the land" might be carried out, which was death or perpetual virginity. The duke gave Hermia four days to consider the subject, at the expiration of which time she was either to obey her father or lose her life. She now fled from Athens with Lysander. Demetrius went in pursuit of her, and Helēna, who doted on Demetrius, followed. All four came to a wood, and falling asleep from weariness, had a dream about the fairies. When Demetrius woke up, he came to his senses, and seeing that Hermia loved another, consented to marry Helena; and Egēus gladly gave the hand of his daughter to Lysander.—Shakespeare, *Midsummer Night's Dream* (1592).

Herm'ion, the young wife of Damon “the Pythagore'an” and senator of Syracuse.—J. Baniū, *Damon and Pythias* (1825).

Hermionê (4 syl.) or Harmo'nia, wife of Cadmus. Leaving Thebes, Cadmus and his wife went to Illyr'ia, and were both changed into serpents for having killed a serpent sacred to Mars.—Ovid, *Metamorphoses*, iv. 590, etc.

Never since of serpent-kind
Lovelier, not those that in Illyria changed—
Hermionê and Cadmus.

Milton, *Paradise Lost*, ix. 505, etc. (1665).

Hermionê, (4 syl.), wife of Leontês, king of Sicily. The king, being jealous, sent her to prison, where she gave birth to a daughter, who, at the king's command, was to be placed on a desert shore and left to perish. The child was driven by a storm to the “coast” of Bohemia, and brought up by a shepherd who called her Per'dita. Florizel, the son of Polixenês, king of Bohemia, fell in love with her, and they fled to Sicily to escape the vengeance of the angry king. Being introduced to Leontês, it was soon discovered that Perdita was his lost daughter, and Polixenês gladly consented to the union he had before objected to. Pauli'na (a lady about the court) now asked the royal party to her house to inspect a statue of Hermionê, which turned out to be the living queen herself.—Shakespeare, *The Winter's Tale* (1594).

Hermionê, (4 syl.), only daughter of Helen and Menelâ'os (4 syl.) king of Sparta. She was betrothed to Orestês, but after the fall of Troy was promised by her father in marriage to Pyrrhus, king of Epirus. Orestes madly loved her, but Hermione as madly loved Pyrrhus. When Pyrrhus fixed his affections on Androm'achê (widow of Hector, and his captive), the pride and jealousy of Hermione were roused. At this crisis, an embassy led by Orestês arrived at the court of Pyrrhus, to demand the death of Asty'anax, the son of Andromachê and Hector, lest when he grew to manhood he might seek to avenge his father's death. Pyrrhus declined to give up the boy, and married Andromachê. The passion of Hermionê was now goaded

to madness; and when she heard that the Greek ambassadors had fallen on Pyrrhus and murdered him, she stabbed herself and died.—Ambrose Philips, *The Distressed Mother* (1712).

This was a famous part with Mrs. Porter (*-1762), and with Miss Young, better known as Mrs. Pope (1740-1797).

Hermionê (4 syl.), daughter of Dannischemend, the Persian sorcerer, mentioned in Donnerhugel's narrative.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Hermionê (*The Lady*), or Lady Ermin'ia Pauletti, privately married to Lord Dalgarno.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Hermit, the pseudonym of the poet Hayley, the friend of Cowper.

Hermit (*The English*), Roger Crab, who subsisted on three farthings a week, his food being bran, herbs, roots, dock leaves, and mallows (*-1680).

Hermit (*Peter the*), the instigator of the first crusade (1050-1115).

Hermit and the Youth (*The*). A hermit, desirous to study the ways of Providence, met with a youth, who became his companion. The first night, they were most hospitably entertained by a nobleman, but at parting the young man stole his entertainer's golden goblet. Next day, they obtained with difficulty of a miser shelter from a severe storm, and at parting the youth gave him the golden goblet. Next night, they were modestly but freely welcomed by one of the middle class, and at parting the youth "crept to the cradle where an infant slept, and wrung its neck." It was the only child of their kind host. Leaving the hospitable roof, they lost their way, and were set right by a guide, whom the youth pushed into a river, and he was drowned. The hermit began to curse the youth, when lo! he turned into an angel, who thus explained his acts:

"I stole the goblet from the rich lord to teach him not to trust in uncertain riches. I gave the goblet to the miser to teach him that kindness always meets its reward. I strangled the infant because the man loved it better than he loved God. I pushed the guide into the river because he intended at night-fall to commit a robbery." The hermit

bent his head and cried, "The ways of the Lord are past finding out! but He doeth all things well. Teach me to say with faith, 'Thy will be done?'"—Parnell. (1679-1717).

In the *Talmud* is a similar and better allegory. Rabbi Jachanan accompanied Elijah on a journey, and they came to the house of a poor man, whose only treasure was a cow. The man and his wife ran to meet and welcome the strangers, but next morning the poor man's cow died. Next night they were coldly received by a proud, rich man, who fed them only with bread and water; and next morning Elijah sent for a mason to repair a wall which was falling down, in return for the hospitality received. Next night they entered a synagogue, and asked, "Who will give a night's lodging to two travellers!" but none offered to do so. At parting, Elijah said, "I hope you will all be made presidents." The following night they were lodged by the members of another synagogue in the best hotel of the place, and at parting Elijah said, "May the Lord appoint over you but one president." The rabbi, unable to keep silence any longer, begged Elijah to explain the meaning of his dealings with men; and Elijah replied:

"In regard to the poor man who received us so hospitably, it was decreed that his wife was to die that night, but, in reward of his kindness, God took the cow instead of the wife. I repaired the wall of the rich miser because a chest of gold was concealed near the place, and if the miser had repaired the wall he would have discovered the treasure. I said to the inhospitable synagogue, 'May each member be president,' because no one can serve two masters. I said to the hospitable synagogue, 'May you have but one president,' because with one head there can be no divisions of counsel. Say not, therefore, to the Lord, 'What doest Thou?' but say in thy heart, 'Must not the Lord of all the earth do right'"—*The Talmud* ("Trust in God").

Hermite (*Tristan l'*) or "Tristan of the Hospital," provost-marshal of France. He was the main instrument in carrying out the nefarious schemes of Louis XI, who used to call him his "gossip." Tristan was a stout, middle-sized man, with a hang-dog visage and most repulsive smile.—Sir W. Scott, *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Hero, daughter of Leonāto, governor of Messi'na. She was of a quiet, serious disposition, and formed a good contrast to the gay, witty rattle-pate, called Beatrice, her cousin. Hero was about to be married to Lord Claudio, when Don John played on her a most infamous practical joke, out of malice.

He bribed Hero's waiting-woman to dress in Hero's clothes, and to talk with him by moonlight from the chamber balcony; he then induced Claudio to hide himself in the garden, to overhear what was said. Claudio, thinking the person to be Hero, was furious, and next day at the altar rejected the bride with scorn. The priest, convinced of Hero's innocence, gave out that she was dead, the servant confessed the trick, Don John took to flight, and Hero married Claudio, her betrothed.—Shakespeare, *Much Ado about Nothing* (1600).

Hero, [SUTTON], niece of Sir William Sutton, and beloved by Sir Valentine de Grey. Hero “was fair as no eye ever fairer saw, of noble stature, head of antique mould, magnificent as far as may consist with softness, features full of thought and moods, wishes and fancies, and limbs the paragon of symmetry.” Having offended her lover by waltzing with Lord Athunree, she assumed the garb of a quakeress, called herself “Ruth,” and got introduced to Sir Valentine, who proposed marriage to her, and then discovered that Hero was Ruth and Ruth was Hero.—S. Knowles, *Woman's Wit, etc.* (1838).

Hero and Leander (3 *syl.*). Hero, a priestess of Venus, fell in love with Leander, who swam across the Hellespont every night to visit her. One night he was drowned in so doing, and Hero in grief threw herself into the same sea.—Musæus, *Leander and Hero*.

Hero of Fable (*The*), the duc de Guise. Called by the French *L'Hero de la Fable* (1614-1664).

Hero of History (*The*), the duc d'Enghien, Prince of Condé. Called by the French *L'Hero de l'Histoire*. This was Le grand Condé (1621-1687).

Hero of Modern Italy, Garibaldi (1807-1882).

Herodias. Divorced wife of Herodius Philippos, afterward married to Herod Antipas, Mother of Salome and murderer of John the Baptist.

Her'on (*Sir George*), of Chip-chace, an officer with Sir John Foster.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Heros'tratos or EROSTRATOS, the Ephesian who set fire to the temple of Ephesus (one of the seven wonders of the world) merely to immortalize his name. The Ephesians made it penal even to mention his name.

Herostratus shall prove vice governes fame.

Who built that church he burnt hath lost his name.

Lord Brooke, *Inquisition upon Fame* (1554-1628).

Herrick. Overseer on a Virginia plantation, whose only daughter is burned to death trying to save a favorite horse of the man she loves hopelessly.—Amelia C. Rives-Chanler, *Virginia of Virginia*, (1888).

Herries (*Lord*), a friend of Queen Mary of Scotland, and attending on her at Dundrennan.—Sir W. Scott, *The Abbott* (time, Elizabeth).

Herschel (*Sir F. Wm.*) discovered the eighth planet, at first called the *Georgium sidus*, in honor of George III., and now called *Saturn*. In allusion to this, Campbell says he

Gave the lyre of heaven another string.

Pleasures of Hope, i. (1799.)

Hertford (*The marquis of*), in the court of Charles II.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Her Trippa, meant for Henry Cornelius Agrippa, of Nettesheim, philosopher and physician. “Her” is a contraction of *He'ricus*, and “Trippa” a play on the words *Agrippa* and *tripe*.—Rabelais, *Pantag'ruel*, iii. 25 (1545).

Herwig, king of Hel'igoland, betrothed to Gudrun, daughter of King Hettel (*Attila*). She was carried off by Hartmuth, king of Norway, and as she refused to marry him, was put to the most menial work. Herwig conveyed an army into Norway, utterly defeated Hartmuth, liberated Gudrun, and married her.—*Gudrun*, a German epic of the thirteenth century.

Her'zog (*Duke*), commander-in-chief of the ancient Teutons (*Germans*). The herzog was elected by the freemen of the tribe, but in times of war and danger, when several tribes united, the princes selected a leader, who was called also "herzog," similiar to the Gaulish "brennus" or "bren," and the Celtic "pendragon" or head chief.

Heskett (*Ralph*), landlord of the village ale-house where Robin Oig and Harry Wakefield fought.

Dame Heskett, Ralph's wife.—Sir. W. Scott, *The Two Drovers* (time, George III.).

Hesper'ides (4 syl.) *The Hesper'ian Field*. The Hesperidês were the women who guarded the golden apples which Earth gave to Herê at her marriage with Zeus (*Jove*). They were assisted by the dragon Ladon. The *Hesperian Fields* are the orchards in which the golden apples grew. The Island is one of the Cape Verd Isles, in the Atlantic.

Hesperus, the knight called by Tennyson "Evening Star;" but called in the *History of Prince Arthur*, "the Green Knight" or Sir Pertolope (3 syl.). One of the four brothers who kept the passages of Castle Perilous.—Tennyson, *Idylls* ("Gareth and Lynette"); Sir T. Malory, *History of Prince Arthur*, i. 127 (1470).

* It is a manifest blunder to call the *Green Knight* "Hesperus the Evening Star," and the *Blue Knight* the "Morning Star." The old romance makes the combat with the "Green Knight" at *dawn*, and with the "Blue Knight" at *sunset*. The error has arisen from not bearing in mind that our forefathers began the day with the preceding eve, and ended it at sunset.

Hetherford (*Reuben*), stupid suitor of Molly Wilder. He will not relinquish her, although assured that she is to marry another man, and when the news comes that her husband has been drowned, renews his suit, only to be again rejected.—Jane Goodwin Austin, *A Nameless Nobleman* (1881).

Hettly (*May*), an old servant of Davie Deans.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Heyward (*Duncan*). A major in the English army in America, sent to escort the Munro sisters to their father, and sharer in the perils incurred by them in their journey by stream and forest. He is beloved by both sisters and marries Alice.—James Fennimore Cooper, *Last of the Mohicans*.

Heukbane (*Mrs.*), the butcher's wife at Fairport, and a friend of Mrs. Mailsetter.—Sir W. Scott, *The Antiquary* (time, George III.).

Hew, son of Lady Helen of "Merryland town" (*Milan*), enticed by an apple presented to him by a Jewish maiden, who then "stabbed him with a penknife, rolled the body in lead, and cast it into a well." Lady Helen went in search of her child, and its ghost cried out from the bottom of the well:

The lead is wondrous heavy, mither;
The well is wondrous deep:
A keen penknife sticks in my heart;
A word I dounae speik.
Percy, *Reliques*, i. 3.

Hewit (*Godfrey Bertram*), natural son of Mr. Godfrey Betram.—Sir W. Scott, *Guy Mannering* (time, George II.).

Hezekiah Grumbles, intended by nature for a farmer; intended by parents for a clergyman; makes a soldier of himself in the Civil War 1861-65.—William M. Baker, *The Making of a Man* (1881).

Hezekiah Bedott, easy-going, meek and slow-spoken husband of Priscilla Bedott. "Wonderful hand to moralize, specially after he begun to enjoy poor health."—Frances Miriam Twitcher, *The Widow Bedott Papers* (1856).

Hiawa'tha, the prophet teacher, son of Mudjekee'wis (*the west wind*) and Weno'nah, daughter of Noko'mis. He represents the progress of civilization among the North American Indians. Hiawatha first wrestled with Monda'min (*maize*), and, having subdued it, gave it to man for food. He then taught man navigation; then he subdued Mishe Nah'ma (*the sturgeon*), and taught the Indians how to make oil therefrom for winter. His

next exploit was against the magician Megissog'non, the author of disease and death; having slain this monster, he taught man the science of medicine. He then married Minneha'ha (*laughing water*), and taught man to be the husband of one wife, and the comforts of domestic peace. Lastly, he taught man picture-writing. When the white men came with the gospel, Hiawatha ascended to the kingdom of Pone'mah, the land of the hereafter.—Longfellow, *Hiawatha*.

Hiawatha's Moc'casins. When Hiawatha put on his moccasins, he could measure a mile at a single stride.

He had moccasins enchanted,
Magic moccasins of deer-skin;
When he bound them round his ankles
At each stride a mile he measured.

Longfellow, *Hiawatha*, iv.

Hiawatha's Great Friends, Chibia'bos (the sweetest of all musicians) and Kwa'sind (the strongest of all mortals).—Longfellow, *Hiawatha*, vi.

Hick'athrift (*Tom or Jack*), a poor laborer in the time of the Conquest, of such enormous strength that he killed, with an axletree and cartwheel, a huge giant, who lived in a marsh at Tylney, in Norfolk. He was knighted, and made governor of Thanet. Hickathrift is sometimes called *Hickafric*.

When a man sits down to write a history, though it be but the history of Jack Hickathrift, ... he knows no more than his heels what lets ... he is to meet with in his way.—Sterne.

Hick'ory (*Old*), General Andrew Jackson. He was first called “Tough,” then “Tough as [Hickory](#),” and, lastly, “Old Hickory.” Another story is that in 1813, when engaged in war with the Creek Indians, he fell short of supplies, and fed his men on hickory nuts (1767-1845).

Hicks, short, slight young man ... with an air at once amiable and baddish, whose father sends him on a sea-voyage to cure him of drunkenness.—William Dean Howells, *The Lady of the Aroostook* (1879).

Hi'erocles (4 syl.), the first person who compiled jokes and *bon mots*. After a life-long labor, he got together twenty-one, which he left to the world as his legacy. Hence arose the phrase, *An Hieroc'lean legacy*, no legacy at all, or a legacy of empty promises, or a legacy of no worth.

One of his anecdotes is that of a man who wanted to sell his house, and carried about a brick to show as a specimen of it.

Hieron'imo, the chief character of Thomas Kyd's drama in two parts, pt. i. being called *Hieronimo*, and pt. ii. *The Spanish Tragedy*, or *Hieronimo is*

Mad Again. In the latter play, Horatio, only son of Hieronimo, sitting with Belimpe'ria in an alcove, is murdered by his rival, Balthazar, and the lady's brother, Lorenzo. The murderers hang the dead body on a tree in the garden, and Hieronimo, aroused by the screams of Belimperia, rushing into the garden, sees the dead body of his son, and goes raving mad (1588).

Higden (*Mrs. Betty*), an old woman nearly four score, very poor, but hating the union-house more than she feared death. Betty Higden kept a mangle, and "minded young children" at four-pence a week. A poor workhouse lad named Sloppy helped her to turn the mangle. Mrs. Boffin wished to adopt Johnny, Betty's infant grandchild, but he died in the Children's Hospital.

She was one of those old women, was Mrs. Betty Higden, who, by dint of an indomitable purpose and a strong constitution, fight out many years; an active old woman, with a bright dark eye and a resolute face, yet quite a tender creature, too.—C. Dickens, *Our Mutual Friend*, i. 16 (1864).

Higg, "the son of Snell," the lame witness at the trial of Rebecca.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Higgen, Prigg, Snapp, and Ferret, knavish beggars in *The Beggar's Bush*, a drama by Beaumont and Fletcher (1622).

High and Low Heels, two factions in Lilliput. So called from the high and low heels of their shoes, badges of the two factions. The high heels (*tories and the high-church party*) were friendly to the ancient constitution of the empire, but the emperor employed the Low-heels (*whigs and low-churchmen*) as his ministers of state.—Swift, *Gulliver's Travels* ("Lilliput," 1726).

High Life Below Stairs, a farce by the Rev. James Townley. Mr. Lovel, a wealthy commoner, suspects his servants of "wasting his substance in riotous living;" so, pretending to go to his country seat in Devonshire, he assumes the character of a country bumpkin from Essex, and places himself under the charge of his own butler, to learn the duties of a gentleman servant. As the master is away, Philip (the butler) invites a large party to

supper, and supplies them with the choicest wines. The servants all assume their masters' titles, and address each other as "My lord duke," "Sir Harry," "My Lady Charlotte," "My Lady Bab," etc., and mimic the airs of their employers. In the midst of the banquet, Lovel appears in his true character, breaks up the party, and dismisses his household, retaining only one of the lot, named Tom, to whom he entrusts the charge of the silver and plate (1759).

Highland Mary, immortalized by Robert Burns, is generally thought to be Mary Campbell; but it seems more likely to be Mary Morison, "one of the poet's youthful loves." Probably the songs, *Will ye go to the Indies, my Mary?* *Highland Mary*, *Mary Morison*, and *To Mary in Heaven*, were all written on one and the same Mary, although some think *Highland Mary* and *Mary in Heaven* refer to Mary Campbell, who, we are told, was the poet's first love.

Highwaymen (*Noted*).

CLAUDE DUVAL (*-1670). Introduced in *White Friars*, by Miss Robinson.

JAMES WHITNEY (1660-1594), aged 34.

JONATHAN WILD of Wolverhampton (1682-1725), aged 43. Hero and title of a novel by Fielding (1744).

JACK SHEPPARD of Spitalfields (1701-1724), aged 24. Hero and title of a novel by Defoe (1724); and of one by H. Ainsworth (1839).

DICK TURPIN, executed at York (1711-1739). Hero of a novel by H. Ainsworth.

GALLOPING DICK, executed at Aylesbury in 1800.

CAPTAIN GRANT, the Irish highwayman, executed at Maryborough, in 1816.

SAMUEL GREENWOOD, executed at Old Bailey, 1822.

WILLIAM REA, executed at Old Bailey, 1828.

Hilda. Art student in Rome, beloved by Kenyon, another artist, and friend of Miriam. Hilda is the accidental witness of the homicide committed by Donatello, and the horror of the secret drives her almost mad.—Nathaniel Hawthorne, *The Marble Faun*.

Hilda. Wife of *Herluf*, who has excited his father—the “Judge’s” wrath. The old man strikes his son while Hilda’s arms are about her husband, and Herluf, maddened, leaves home and wife for America. Letters from New York tell his father of his successes there, and he at last begs Hilda to bring him home. She obeys, and the two men embrace with tears.—Hjalmar Hjorth Boyesen, *A Child of the Age* (1889).

Hilda’s Little Hood. Tale of a scarlet hood (with a pretty face within it) that won a man’s heart.—Hjalmar Hjorth Boyesen’s *Idylls of Norway* (1882).

Hilarius (*Brother*), refectitioner at St. Mary’s.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Hildebrand, Pope Gregory VII. (1013, 1073-1085). He demanded for the Church the right of “investiture” or presentation to all ecclesiastical benefices, the superiority of the ecclesiastical to the temporal authority, enforced the celibacy of all clergymen, resisted simony, and greatly advanced the domination of the popes.

We need another Hildebrand to shake
And purify us.

Longfellow, *The Golden Legend* (1851).

Hil’debrand (*Meister*), the Nestor of German romance, a magician and champion.

* * Maugis, among the paladins of Charlemagne, sustained a similar twofold character.

Hil’debrod (*Jacob, duke*), president of the Alsatian Club.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Hil’desheim. The monk of [Hildesheim](#), doubting how a thousand years with God could be “only one day,” listened to the melody of a bird in a green wood, as he supposed, for only three minutes, but found that he had in reality been listening to it for a hundred years.

Hill (*Dr. John*), whose pseudonym was “Mrs. Glasse.” Garrick said of him:

For physic and farces,
His equal there scarce is.
For his farces are physic, and his physic a farce is.

Hil'lary (*Tom*), apprentice of Mr. Lawford, the town clerk. Afterwards Captain Hillary.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Hinch'up (*Dame*), a peasant, at the execution of Meg Murdockson.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Hin'da, daughter of Al Hassan, the Arabian emir of Persia. Her lover, Hafed, a gheber or fire-worshipper, was the sworn enemy of the emir. Al Hassan sent Hinda away, but she was taken captive by Hafed's party. Hafed, being betrayed to Al Hassan, burnt himself to death in the sacred fire, and Hinda cast herself headlong into the sea.—T. Moore, *Lalla Rookh* (“The Fire-Worshippers,” 1817).

Hinzelmann, the most famous house-spirit or kobold of German legend. He lived four years in the old castle of Hudemühlen, and then disappeared for ever (1588).

Hippol'ito. So Browning spells the name of the son of Theseus (2 *syl.*) and An'tiopê. Hippolito fled all intercourse with woman. Phædra, his mother-in-law, tried to seduce him, and when he resisted her solicitations, accused him to her husband of attempting to dishonor her. After death he was restored to life under the name of Virbius (*vir-bis*, “twice a man”). (See HIPPOLYTOS).

Hippolito, a youth who never knew a woman.

Browning.

Hippol'yta, queen of the Am'azons, and daughter of Mars. She was famous for a girdle given her by the war-god, which Herculês had to obtain possession of as one of his twelve labors.

✱ Shakespeare has introduced Hippolyta in his *Midsummer Night's Dream*, and betroths her to [Theseus](#) (2 syl.) duke of Athens; but according to classic fable, it was her sister An'tiopê (4 syl.) who married Theseus.

Hippolyta, a rich lady wantonly in love with Arnol'do. By the cross purposes of the plot, Leopold, a sea-captain, is enamoured of Hippolyta, Arnol'do is contracted to the chaste Zeno'cia, and Zenocia is dishonorably pursued by the Governor Count Clo'dio.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Hippolytos (in Latin, *Hippolytus*), son of Theseus. He provoked the anger of Venus by disregarding her love, and Venus, in revenge, made Phædra (his mother-in-law) fall in love with him, and when Hippolytos repulsed her advances, she accused him to her husband of seeking to dishonor her. Theseus prayed Neptune to punish the young man, and the sea-god, while the young man was driving in his chariot, scared the horses with sea-calves. Hippolytos was thrown from the chariot and killed, but Diana restored him to life again. (See HIPPOLITO.)

Hippolytus himself would leave Diana
To follow such a Venus.

Massinger, *A New Way to Pay Old Debts*, iii. 1 (1628).

Hippom'enes (4 syl.), a Grecian prince who outstripped Atalanta in a foot-race, by dropping three golden apples, which she stopped to pick up. By this conquest he won Atalanta to wife.

E'en here, in this region of wonders, I find
That light-footed Fancy leaves Truth far behind;
Or, at least, like Hippomenês, turns her astray
By the golden illusions he flings in her way.

T. Moore.

Hippot'ades (4 syl.), Eölus, the wind-god, son of Hippota.

[He] questioned every gust of rugged winds
That blows from off each beaked promontory:

They knew not of his story;
And sage Hippotadês, their answer brings,
That not a blast was from his dungeon strayed.
Milton, *Lycidas* (1638).

Hiren, a strumpet. From Peele's play *The Turkish Mahomet and Hyren the Fair Greek* (1584).

In Italian called a *courtezan*; in Spain a *margarite*; in French *une putaine*; in English...a punk.

"There be Sirens in the sea of the world. Syrens? *Hirens*, as they are now called. What a number of these sirens [*Hirens*], cockatrices, courteghians, in plain English, harlots, swimme amongst us!"—Adams, *Spiritual Navigator* (1615).

Hiroux (*Jean*), the French "Bill Sikes," with all the tragic elements eliminated.

Pres. Where do you live? *Jean.* Haven't got any.

Pres. Where were you born? *Jean.* At Galard.

Pres. Where is that? *Jean.* At Galard.

Pres. What department? *Jean.* Galard.

Henri Monnier, *Popular Scenes drawn with Pen and Ink* (1825).

Hislop (*John*), the old carrier at Old St. Ronan's.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Histor'icus, the *nom de plume* of the Hon. E. Vernon Harcourt, for many years the most slashing writer in the *Saturday Review*, and a writer in the *Times*.

History (*Father of*). Herod'otos, the Greek historian, is so called by Cicero (B.C. 484-408).

History (*Father of Ecclesiastical*), Polygnotos of Thaos (fl. B. C. 463-435). The Venerable Bede is so called sometimes (672-735).

History (*Father of French*), Andre Duchesne (1584-1640).

Histrio-mastix, a tirade against theatrical exhibitions, by William Prynne (1632).

Ho'amen, an Indian tribe settled on a south branch of the Missouri, having Az'tlan for their imperial city. The Az'tecas conquered the tribe, deposed the queen, and seized their territory by right of conquest. When Madoc landed on the American shore, he took the part of the Hoamen, and succeeded in restoring them to their rights. The Aztecas then migrated to Mexico (twelfth century).—Southey, *Madoc* (1805).

Hob Miller of Twyford, an insurgent.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Hob or Happer, miller at St. Mary's Convent.

Mysie Happer, the miller's daughter. She marries Sir Piercie Shafton.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Hob'bididance (4 syl.), the prince of dumbness, and one of the five fiends that possessed "poor Tom."—Shakespeare, *King Lear*, act iv. sc. 1 (1605).

* This name is taken from Harsnett's *Declaration of Egregious Popish-Impostures* (1561-1631).

Hobbie O'Sorbie'trees, one of the huntsmen near Charlie's Hope farm.—Sir. W. Scott, *Guy Mannering* (time, George II.)

Hob'bima (*The English*), John Crome, of Norwich, whose last words were: "O Hobbima, Hobbima, how I do love thee!" (1769-1821).

Hob'bima (*The Scotch*), P. Nasmyth (1831-).

* Minderhout Hobbima, a famous landscape painter of Amsterdam (1638-1709).

Hobbinol. (See HOBINOL).

Hobbler or CLOPINEL, Jehan de Meung, the French poet, who was lame (1260-1320). Meung was called by his contemporaries *Père de l'Eloquence*.

* Tyrtæus, the Greek elegiac poet, was called "Hobbler" because he introduced the alternate pentameter verse, which is one foot shorter than the old heroic metre.

Hobbler (*The Rev. Dr.*), at Ellieslaw Castle, one of the Jacobite conspirators with the laird of Ellieslaw.—Sir W. Scott *The Black Dwarf* (time, Anne).

Hobby-horse (*The*), one of the masquers at Kennaquhair Abbey.—Sir W. Scott, *The Abbot* (time Elizabeth).

Hobinol or **Hobbinol** is Gabriel Harvey, physician, LL.D., a friend and college chum of Edmund Spenser, the poet. Spenser, in his ecl. iv., makes Thenot inquire, “What gars thee to weep?” and Hobinol replies it is because his friend Colin, having been flouted by Rosalind (ecl. i.), has broken his pipe and seems heart-broken with grief. Thenot then begs Hobinol to sing to him one of Colin’s own songs, and Hobinol sings the lay of “Elisa, queen of the shepherds” (*Queen Elizabeth*), daughter of Syrinx and Pan (*Anne Boleyn* and *Henry VIII.*). He says Phœbus thrust out his golden head to gaze on her, and was amazed to see a sun on earth brighter and more dazzling than his own. The Graces requested she might make a fourth grace, and she was received amongst them and reigned with them in heaven. The shepherds then strewed flowers to the queen, and Elisa dismissed them, saying that at the proper season she would reward them with ripe damsons (ecl. iv.) Ecl. ix. is a dialogue between Hobinol and Diggon Davie, upon Popish abuses. (See DIGGON DAVIE).—Spenser, *Shepheard’s Calendar* (1572.)

Hobnel’ia, a shepherdess, in love with Lubberkin, who disregarded her. She tried by spells to win his love, and after every spell she said:

With my sharp heel I three times mark the ground,
And turn me thrice around, around, around.

Gay, *Pastoral*, iv. (1717).

Hob’son (*Thomas*), a carrier who lived at Cambridge in the seventeenth century. He kept a livery stable, but obliged the university students to take his hacks in rotation. Hence the term *Hobson’s choice* came to signify “this or none.” Milton (in 1660) wrote two humorous poems on the death of the old carrier.

Hochspring'en (*The young duke of*), introduced in Donnerhugel's narrative.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Hocus (*Humphry*), “the attorney” into whose hands John Bull and his friends put the law-suit they carried on against Lewis Baboon (*Louis XIV.*). Of course, Humphry Hocus is John Churchill, duke of Mariborough, who commanded the army employed against the Grand Monarque.

Hocus was an old cunning attorney; and though this was the first considerable suit he was ever engaged in, he showed himself superior in address to most of his profession. He always kept good clerks. He loved money, was smooth-tongued, gave good words, and seldom lost his temper.... He provided plentifully for his family; but he loved himself better than them all. The neighbors reported that he was henpecked, which was impossible by such a mild-spirited woman as his wife was [*his wife was a desperate termagant*].—Dr. Arbuthnot, *History of John Bull*, v. (1712).

Hodei'rah (3 syl.), husband of Zei'nab (2 syl.) and father of Thalaba. He died while Thalaba was a mere lad.—Southey, *Thalaba the Destroyer*, i. (1797).

Hodeken (*i.e. little hat*), a German kobold or domestic fairy, noted for his little felt hat.

Hö'der, the Scandinavian god of darkness, typical of night. He is called the blind old god. Balder is the god of light, typical of day. According to fable Höder killed Balder with an arrow made of mistletoe, but the gods restored him to life again.

Höder, the blind old god,
Whose feet are shod with silence.

Longfellow, *Tegner's Death*.

Hodge, Gammer Gurton's goodman, whose breeches she was repairing when she lost her needle.—Mr. S., Master of Arts, *Gammer Gurton's Needle* (1551).

* Mr. S. is said to be J. Still, afterwards bishop of Bath and Wells, but in 1551 he was only eight years old.

Hodges (*John*), one of Waverley's servants.—Sir W. Scott, *Waverley* (time, George II.).

Hodges (*Joe*), landlord of Bertram, by the lake near Merwyn Hall.—Sir W. Scott, *Guy Mannering* (time, George II.).

Hodge'son (*Gaffer*), a puritan.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Hoel (2 syl.), king of the Armorican Britons, and nephew of King Arthur. Hoel sent an army of 15,000 men to assist his uncle against the Saxons (501). In 509, being driven from his kingdom by Clovis, he took refuge in England; but in 513 he recovered his throne, and died in 545.

[*Arthur*], calling to his aid
His kinsman Howel, brought from Brittany, the less,
Their armies they unite.... [*and conquer the Saxons at Lincoln*].
Drayton, *Polyolbion*, iv. (1612).

Ho'el, son of Prince Hoel and Lla'ian. Prince Hoel was slain in battle by his half-brother David, king of North Wales, and Llaian, with her son, followed the fortunes of Prince Madoc, who migrated to North America. Young Hoel was kidnapped by Ocell'opan, an Az'tec, and carried to Az'tlan for a propitiatory sacrifice to the Aztec gods. He was confined in a cavern without food; but Co'atel, a young Aztec wife, took pity on him, visited him, supplied him with food, and assisted Madoc to release him.—Southey, *Madoc* (1805).

Ho'garth (*William*), called "The Juvenal of Painters" (1695-1764).

Hogarth (*The Scottish*), David Allan (1744-1796).

Hogarth of Novelists, Henry Fielding (1707-1754).

Hold'enough (*Master Nehemiah*), a Presbyterian preacher, ejected from his pulpit by a military preacher.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Holgrave, daguerreotypist, who rents a room from Miss Hepzibah Pyncheon, falls in love with and marries Phœbe Pyncheon.—Nathaniel Hawthorne, *The House of the Seven Gables* (1851).

Holiday (*Erasmus*), schoolmaster in the Vale of Whitehorse.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Holipher'nes (4 syl.), called “English Henry,” one of the Christian knights in the allied army of Godfrey, in the first crusade. He was slain by Dragu'tês (3 syl.). (See HOLOPHERNES).—Tasso, *Jerusalem Delivered*, ix. (1575).

Hollingsworth. Big, one-ideaed philanthropist, and a leader in the Blithedale farm project. “He had taught his benevolence to pour its warm tide exclusively through one channel, so that there was nothing to spare for other great manifestations of love to man, nor scarcely for the nutriment of individual attachments, unless they could minister, in some way, to the terrible egotism which he mistook for an angel of GOD.”

He is beloved by *Zenobia*, and gives what love he can spare from himself and his Idea to weak, silly *Priscilla*.—Nathaniel Hawthorne, *The Blithedale Romance* (1852).

Holman (*Lieutenant James*), the blind traveller (1787-1857).

Hol'opherne (*Thubal*), the great sophister, who, in the course of five years and three months, taught Gargantua to say his ABC backwards.—Rabelais, *Gargantua*, i. 14 (1533).

Holopher'nes (4 syl.). a pedantic schoolmaster, who speaks like a dictionary. The character is meant for John Florio, a teacher of Italian in London, who published, in 1598, a dictionary called *A World of Words*. He provoked the retort by condemning wholesale the English dramas, which, he said, were “neither right comedies nor right tragedies, but perverted histories without decorum.” The following sentence is a specimen of the style in which Shakespeare caricatured his style:

The deer was...in *sanguis* (blood), ripe as a pomewater who now hangeth like a jewel in the ear of *cælo* (the sky, the welkin, the heaven); and anon falleth like a crab on the face of *terra* (the soil, the land, the earth).—Shakespeare, *Love's Labor's Lost*, act iv. sc. 2 (1594).

✱✱ *Holophernes* is an imperfect anagram of “Joh’nes Florio,” the first and last letters being omitted, F=ph.

Holt (*Felix*). A collarless radical who sets a neighborhood by the ears, and stultifies himself by wooing a gentlewoman.—George Eliot, *Felix Holt* (*Radical*).

Holy Bottle (*The Oracle of the*), the object of Pantag’ruel’s search. He visited various lands with his friend Panurge (2 *syl.*), the last place being the island of Lantern-land, where the “bottle” was kept in an alabaster fount in a magnificent temple. When the party arrived at the sacred spot, the priestess threw something into the fount; whereupon the water began to bubble, and the word “Drink” issued from the “bottle.” So the whole party set to drinking Falernian wine, and, being inspired with drunkenness, raved with prophetic madness; and so the romance ends.—Rabelais, *Pantagruel* (1545).

Like Pantagruel and his companions in quest of the “Oracle of the Bottle.”—Sterne.

Holy Brotherhood (*The*), in Spain called *Santa Hermandad*, was an association for the suppression of highway robbery.

The thieves,...believing the Holy Brotherhood was coming...got up in a hurry, and alarmed their companions.—Lesage, *Gil Blas*, i. 6 (1715).

Holy Maid of Kent, Elizabeth Barton, who incited the Roman Catholics to resist the progress of the Reformation, and pretended to act under divine inspiration. She was executed in 1534 for “predicting” that the king (Henry VIII.) would die a sudden death if he divorced Queen Katharine and married Anne Boleyn. At one time she was thought to be inspired with a prophetic gift, and even the lord chancellor, Sir Thomas More, was inclined to think so.

Home, Sweet Home. The words of this popular song are by John Howard Payne, an American. It is introduced in his melodrama called *Clari, or The Maid of Milan*. The music is by Sir Henry Bishop, and was originally sung in 1823 by Miss M. Tree.

Homer (*The British*). Milton is so called on Gray's monument in Westminster Abbey.

No more the Grecian muse unrivalled reigns;
To Britain let the nations homage pay:
She felt a Homer's fire in Milton's strains,
A Pindar's rapture in the lyre of Gray.

Homer (The Casket), an edition of *Homer* corrected by Aristotle, which Alexander the Great carried about with him, and placed in the golden casket richly studded with gems, found in the tent of Darīus. Alexander said there was but one thing in the world worthy to be kept in so precious a casket, and that was Aristotle's *Homer*.

Homer (The Celtic), Ossian, son of Fingal, king of Morven.

Homer (The Oriental), Ferdusi, the Persian poet, who wrote the *Shâh Nâmeh*, or history of the Persian kings. It contains 120,000 verses, and was the work of thirty years (940-1020).

Homer (The Prose). Henry Fielding, the novelist, is called by Byron "The Prose Homer of Human Nature" (1707-1764).

Homer (The Scottish), William Wilkie, author of *The Epigon'iad* (1721-1772).

Homer of our Dramatic Poets (*The*). So Shakespeare is called by Dryden (1564-1616).

Shakespeare was the Homer or father of our dramatic poets; Jonson was the Virgil. I admire rare Ben, but I love Shakespeare.—Dryden.

Homer of Ferra'ra (*The*). Ariosto was called by Tasso, *Omero Ferraresê* (1474-1533).

Homer of the Franks (*The*), Angilbert was so called by Charlemagne (died 814).

Homer of the French Drama (*The*). Pierre Corneille was so called by Sir Walter Scott (1606-1684).

Homer of Philosophers (*The*), Plato (B. C. 429-347).

Homer the Younger, Philiscos, one of the seven Pleiad poets of Alexandria, in the time of Ptolemy Philadelphos.

Homeric Characters.

AGAMEMNON, haughty and imperious; ACHILLES, brave, impatient of command, and relentless; DIOMED, brave as Achilles, but obedient to authority; AJAX *the Greater*, a giant in stature, fool-hardy, arrogant, and conceited; NESTOR, a sage old man, garrulous on the glories of his youthful days; ULYSSES, wise, crafty, and arrogant; PATROCLOS, a gentle friend; THERSITES, a scurrilous demagogue.

HECTOR, the protector and father of his country, a brave soldier, an affectionate husband, a wise counsellor, and a model prince; SARPEDON, the favorite of the gods, gallant and generous; PARIS, a gallant and a fop; TROILUS, "the prince of chivalry;" PRIAM, a broken-spirited old monarch.

HELEN, a heartless beauty, faithless, and fond of pleasure; ANDROM'ACHÊ, a fond young mother and affectionate wife; CASSANDRA, a querulous, croaking prophetess; HECUBA, an old she-bear robbed of her whelps.

Homespun (*Zekiel*), a farmer of Castleton. Being turned out of his farm, he goes to London to seek his fortune. Though quite illiterate, he has warm affections, noble principles, and a most ingenious mind. Zekiel wins £20,000 by a lottery ticket, bought by his deceased father.

Cicely Homespun, sister of Zekiel, betrothed to Dick Dowlas (for a short time the Hon. Dick Dowlas). When Cicely went to London with her brother, she took a situation with Caroline Dormer. Miss Dormer married

“the heir-at-law” of Baron Duberly, and Cicely married Dick Dowlas.—G. Colman, *The Heir-at Law* (1797).

Hominy (*Mrs.*), philosopher and authoress, wife of Major Hominy, and “mother of the modern Gracchi,” as she called her daughter, who lived at New Thermopylæ, three days this side of “Eden,” in America. Mrs. Hominy was considered by her countrymen a “very choice spirit.”—C. Dickens, *Martin Chuzzlewit* (1844).

Homo Sum. A story by George Ebers, telling of the life, temptations, and victories of certain anchorites living on Mt. Sinai.

Honest George. General George Monk, duke of Albemarle, was so called by the Cromwellites (1608-1670).

Honest Man. Diogenês, being asked one day what he was searching for so diligently that he needed the light of a lantern in broad day, replied, “An honest man.”

Searched with lantern-light to find an honest man.

Southey, *Roderick, etc.*, xxi. (1814).

Still will he hold his lantern up to scan

The face of monarchs for an honest man.

Byron, *Age of Bronze*, x. (1821).

Honest Thieves (*The*). The “thieves” are Ruth and Arabella, two heiresses, brought up by Justice Day, trustee of the estates of Ruth and guardian of Arabella. The two girls wish to marry Colonel Careless and Captain Manly, but do not know how to get possession of their property, which is in the hands of Justice Day. It so happens that Day goes to pay a visit, and the two girls, finding the key of his strong box, help themselves to the deeds, etc., to which they are respectively entitled. Mrs. Day, on her return, accuses them of robbery; but Manly says, “Madam, they have taken nothing but what is their own. They are honest thieves, I assure you.”—T. Knight (a farce).

✱ This is a mere *rifacimento* of *The Committee* (1670), by the Hon. Sir R. Howard. Most of the names are identical, but “Captain Manly” is

substituted for Colonel Blunt.

Honey. Glaucus, son of Minos, was smothered in a cask of honey.

Honeycomb (*Will*), a fine gentleman, the great authority on the fashions of the day. He was one of the members of the imaginary club from which the *Spectator* issued.—*The Spectator* (1711-1713).

Honeycombe (*Mr.*), the uxorious husband of Mrs. Honeycombe, and father of Polly. Self-willed, passionate, and tyrannical. He thinks to bully Polly out of her love-nonsense, and by locking her in her chamber to keep her safe, forgetting that “love laughs at locksmiths,” and “where there’s a will there’s a way.”

Mrs. Honeycombe, the dram-drinking, maudling, foolish wife of Mr. Honeycombe, always ogling him, calling him “lovey,” “sweeting,” or “dearie,” but generally muzzy, and obfuscated with cordials or other messes.

Polly Honeycombe, the daughter of Mr. and Mrs. Honeycombe; educated by novels, and as full of romance as Don Quixote. Mr. Ledger, a stock broker, pays his addresses to her; but she hates him, and determines to elope with Mr. Scribble, an attorney’s clerk, and nephew of her nurse. This folly, however, is happily interrupted.—G. Colman, the elder, *Polly Honeycombe* (1760).

Honeyman (*Charles*), a free-and-easy clergyman, of social habits and fluent speech,—Thackeray, *The Newcomes* (1855).

Honeymoon (*The*), a comedy by J. Tobin (1804). The general scheme resembles that of the *Taming of the Shrew*, viz., breaking-in an unruly colt of high mettle to the harness of wifely life. The duke of Aranza marries the proud, overbearing, but beautiful Juliana, eldest daughter of Balthazar. After marriage, he takes her to a mean hut, and pretends he is only a peasant, who must work for his daily bread, and that his wife must do the household drudgery. He acts with great gentleness and affection; and by the end of the month, Juliana, being thoroughly reformed, is introduced to the

castle, where she finds that her husband after all is the duke, and that she is the duchess of Aranza. It is an excellent and well written comedy.

Honeywood, “the good-natured man,” whose property is made the prey of swindlers. His uncle, Sir William Honeywood, in order to rescue him from sharpers, causes him to be seized for a bill to which he has lent his name “to a friend who absconded.” By this arrest the young man is taught to discriminate between real friends and designing knaves. Honeywood dotes on Miss Richland, but fancies she loves Mr. Lofty, and therefore forbears to avow his love; eventually, however, all comes right. Honeywood promises to “reserve his pity for real distress, and his friendship for real merit.”

Sir William Honeywood, uncle of Mr. Honeywood “the good-natured man.” Sir William sees with regret the faults of his nephew, and tries to correct them. He is a dignified and high-minded gentleman.—Goldsmith, *The Good-natured Man* (1767).

Hono’ra, daughter of General Archas, “the loyal subject” of the great- duke of Moscovia, and sister of Viola.—Beaumont and Fletcher, *The Loyal Subject* (1618).

Hono’ria, a fair but haughty dame, greatly loved by Theodore of Ravenna; but the lady “hated him alone,” and, “the more he loved the more she disdained.” One day she saw the ghost of Guido Cavalcanti hunting with two mastiffs a damsel who despised his love and who was doomed to suffer a year for every month she had tormented him. Her torture was to be hunted by dogs, torn to pieces, disemboweled, and restored to life again every Friday. This vision so acted on the mind of Honoria, that she no longer resisted the love of Theodore, but, “with the full consent of all, she changed her state.”—Dryden, *Theodore and Honoria* (a poem).

* * This tale is from Boccaccio, *Decameron* (day v. 8).

Honour (*Mrs.*), the waiting gentlewoman of Sophia Western.—Fielding, *Tom Jones* (1749).

This is worse than Sophy Western and Mrs. Honour about Tom Jones’s broken arm.—Prof. J. Wilson.

Honour and Glory Griffiths. Captain Griffiths, in the reign of William IV., was so called because he used to address his letters to the Admiralty, to “Their Honours and Glories at the Admiralty.”

Honor is often personified by the poets. Emerson said of Judge Hoar, “When he sat upon the bench, Honor came and sat beside him.”

Honors (*Crushed by His or Her*).

Tarpeia (3 *syl.*), daughter of Tarpeius (governor of the citadel of Rome), promised to open the gates to Tatius, if his soldiers would give her the ornaments they wore on their arms. As the soldiers entered the gate, they threw on her their shields, and crushed her to death, saying, “These are the ornaments we Sabines wear on our arms.”

Draco, the Athenian legislator, was crushed to death in the theatre of Ægīna by the number of caps and cloaks showered on him by the audience, as a mark of honor.

Elagab’alus, the Roman emperor, invited the leading men of Rome to a banquet, and, under pretense of showing them honor, rained roses upon them till they were smothered to death.

Hood (*Riley*), smart boy who is willing that his grandmother “may pit Gener’l Washington an’ the old man Noah agin one ’nother right at the door of the ark,” provided his father does not compel him to authenticate her stories or be thrashed.—Richard Malcolm Johnston, *Other Georgia Folk* (1887).

Hood (*Robin*), a famous English outlaw. Stow places him in the reign of Richard I., but others make him live at divers periods between Cœur de Lion and Edward II. His chief haunt was Sherwood Forest, in Nottinghamshire. Ancient ballads abound with anecdotes of his personal courage, his skill in archery, his generosity, and great popularity. It is said that he robbed the rich, but gave largely to the poor, and protected women and children with chivalrous magnanimity. The ballad, “The Death of Robin Hood,” says that he was treacherously bled to death by his sister, the Prioress of the Abbey of Kirklees.

Stukeley asserts that Robin Hood was Robert Fitzooth, earl of Huntingdon; and it is probable that his name *hood*, like *capet* given to the

French king of the Hugues, refers to the cape or hood which he usually wore.

✱ The chief incidents of his life are recorded by Stow. Ritson has collected a volume of songs, ballads, and anecdotes called *Robin Hood ... that Celebrated English Outlaw* (1795). Sir W. Scott has introduced him in his famous novel *Ivanhoe*, which makes the outlaw contemporary with Cœur de Lion.

Robin Hood's Men. The most noted of his followers were Little John, whose surname was Nailor; his chaplain, Friar Tuck; William Scarlet, Scathelooke (2 *syl.*), or Scadlock, sometimes called two brothers; Will Stutly or Stukely; Mutch, the miller's son; and the maid Marian.

Hookem (*Mr.*), partner of lawyer Clip-purse at Waverley Honor.—Sir. W. Scott, *Waverley* (time, George II.).

Hooker (*Thomas*). In his eulogy upon Master Thomas Hooker, Cotton Mather “invites the reader to behold at once the wonders of New England, and it is in one Thomas Hooker that he shall behold them.”—Cotton Mather, D. D., *Magnolia Christi Americana* (1702).

Hop (*Robin*), the hop plant.

Get into thy hop-yard, for now it is time
To teach Robin Hop on his pole how to climb.

T. Tusser, *Five Hundred Points of Good
Husbandry*, xli. 17 (1557).

Hope. The name of the first woman, according to Grecian mythology, was Pandôra, made by Hephæstos (*Vulcan*) out of earth. She was called Pandôra (“all-gifted”) because all the deities contributed something to her charms. She married Epime’theus (4 *syl.*), in whose house was a box which no mortal might open. Curiosity induced Pandôra to peep into it, when out flew all the ills of humanity, and she had just time to close the lid to prevent the escape of Hope also.

When man and nature mourned their first decay ...
All, all forsook the friendless, guilty mind,
But Hope—the charmer lingered still behind.
Campbell, *Pleasures of Hope*, i. (1799).

Hope (The Bard of), Thomas Campbell, who wrote *The Pleasures of Hope*, in two parts (1777-1844).

Hope (Dorothy). An ingenuous, dimpled village girl, who attracts the fancy and satisfies the heart of a world-weary man.—Ellen Olney Kirk, *Daughter of Eve* (1889).

Hope (The Cape of Good), originally called “The Cape of [Storms](#)”.

Similarly, the Euxine (*i.e.* “hospitable”) Sea was [originally](#) called by the Greeks, the Axine (*i.e.* “the inhospitable”) Sea.

Hope Diamond (*The*), a blue brilliant, weighing 44-1/4 carats.

It is supposed that this diamond is the same as the blue diamond bought by Louis XIV. in 1608, of Tavernier. It weighed in the rough 112-1/4 carats, and after being cut 67-1/8 carats. In 1792 it was lost. In 1830 Mr. Daniel Eliason came into possession of a blue diamond without any antecedent history. This was bought by Mr. Henry Thomas Hope, and is called “The Hope Diamond.”

Hope of Troy (*The*), Hector.

[*He*] stood against them, as the Hope of Troy
Against the Greeks.

Shakespeare, 3 *Henry VI.* act ii. sc. 1 (1592).

Hopeful, a companion of Christian after the death of Faithful at Vanity Fair.—Bunyan, *The Pilgrim's Progress*, i, (1678).

Hope-on-High Bomby, a puritanical character, drawn by Beaumont and Fletcher.

“Well,” said Wildrake, “I think I can make a Hope-on-High Bomby as well as thou canst.”—Sir W. Scott, *Woodstock*, vii.

Hopkins (*Matthew*), of Manningtree, Essex, the witch-finder. In one year he caused sixty persons to be hanged as reputed witches.

Between three and four thousand persons suffered death for witchcraft between 1643 and 1661.—Dr. Z. Grey.

Hopkins (*Nicholas*), a Chartreux friar, who prophesied “that neither the king [*Henry VIII.*] nor his heirs should prosper, but that the duke of Buckingham should govern England.”

1st Gent. That devil-monk, Hopkins, hath made this mischief.

2nd Gent. That was he that fed him with his prophecies.

Shakespeare, *Henry VIII.* act ii. sc. 1 (1601).

Hop-o'-my-Thumb, a character in several nursery tales. Tom Thumb and Hop-o'-my-thumb are not the same, although they are often confounded with each other. Tom Thumb was the son of peasants, knighted by King Arthur, and was killed by a spider; but Hop-'o-my-thumb was a nix, the same as the German *daumling*, the French *le petit pousse*, and the Scotch *Tom-a-lin* or Tamlane. He was not a human dwarf, but a fay of usual fairy proportions.

Yon Stump-o'-the-gutter, yon Hop-o'-my-thumb,

Your husband must from Lilliput come.

Kane O'Hara, *Midas* (1778).

Horace, son of Oronte (2 *syl.*) and lover of Agnes. He first sees Agnes in a balcony, and takes off his hat in passing. Agnes returns his salute, “pour ne point manquer à la civilité.” He again takes off his hat, and she again returns the compliment. He bows a third time, and she returns his “politeness” a third time. “Il passe, vient, repasse, et toujours me fait a chaque fois révérence, et moi nouvelle révérence aussi je lui rendois.” An intimacy is soon established, which ripens into love. Oronte tells his son he intends him to marry the daughter of Enrique (2 *syl.*), which he refuses to do; but it turns out that Agnes is in fact Enrique's daughter, so that love and obedience are easily reconciled.—Molière, *L'école des Femmes* (1662).

Horace (The English). Ben Jonson is so called by Dekker the dramatist (1574-1637).

Cowley was preposterously called by George, duke of Buckingham “The Pindar, Horace, and Virgil of England” (1618-1667).

Horace (The French), Jean Macrinus or Salmon (1490-1557).

Pierre Jean de Béranger is called “The Horace of France,” and “The French Burns” (1780-1857).

Horace (The Portuguese), A. Ferreira (1528-1569).

Horace (The Spanish). Both Lupercio Argen'sola and his brother Bartolome are so called.

Horace de Brienne (2 *syl.*), engaged to Diana de Lascours; but after the discovery of Ogari'ta [*alias* Martha, Diana's sister], he falls in love with her, and marries her with the free consent of his former choice.—E. Stirling, *The Orphan of the Frozen Sea* (1856).

Horatia, daughter of Horatius, “the Roman father.” She was engaged to Caius Curiatius, whom her surviving brother slew in the well-known combat of the three Romans and three Albans. For the purpose of being killed, she insulted her brother Publius in his triumph, and spoke disdainfully of his “patriotic love,” which he preferred to filial and

brotherly affection. In his anger he stabbed his sister with his sword.—Whitehead, *The Roman Father* (1741).

Hora'tio, the intimate friend of Prince Hamlet.—Shakespeare, *Hamlet, Prince of Denmark* (1596).

Horatio, the friend and brother-in-law of Lord Al'tamont, who discovers by accident that Calista, Lord Altamont's bride, has been seduced by Lothario, and informs Lord Altamont of it. A duel ensues between the bridegroom and the libertine, in which Lothario is killed; and Calista stabs herself.—N. Rowe, *The Fair Penitent* (1703).

Horatius, “the Roman father.” He is the father of the three Horatii chosen by the Roman Senate to espouse the cause of Rome against the Albans. He glories in the choice, preferring his country to his offspring. His daughter, Horatia, was espoused to one of the Curiatii, and was slain by her surviving brother for taunting him with murder under the name of patriotism. The old man now renounced his son, and would have given him up to justice, but king and people interposed in his behalf.

Publius Horatius, the surviving son of “the Roman father.” He pretended flight, and as the Curiatii pursued, “but not with equal speed,” he slew them one by one as they came up.—Whitehead, *The Roman Father*, (1741).

Horatius [Cocles], captain of the bridge-gate over the Tiber. When Por'sēna brought his host to replace Tarquin on the throne, the march on the city was so sudden and rapid that the consul said, “The foe will be upon us before we can cut down the bridge.” Horatius exclaimed, “If two men will join me, I will undertake to give the enemy play till the bridge is cut down.” Spurius Lartius and Herminius volunteered to join him in this bold enterprise. Three men came against them and were cut down. Three others met the same fate. Then the lord of Luna came with his brand, “which none but he could wield,” but the Tuscan was also despatched. Horatius then ordered his two companions to make good their escape, and they just crossed the bridge as it fell in with a crash. The bridge being down, Horatius threw himself into the Tiber and swam safe to shore, amidst the applauding shouts of both armies.—Lord Macaulay, *Lays of Ancient Rome* (“Horatius,” 1842).

Horn (*King*), hero of a French metrical romance, the original of our *Childe Horne* or *The Geste of Kyng Horn*. The French romance is ascribed to Maistre Thomas; and Dr. Percy thinks the English romance is of the twelfth century, but this is probably at least a century too early.

Horn of Chastity and Fidelity.

Morgan la Faye sent King Arthur a drinking-horn, from which no lady could drink who was not true to her husband, and no knight who was not feal to his liege lord. Sir Lamorake sent this horn as a taunt to Sir Mark, king of Cornwall.—Sir T. Malory, *History of Prince Arthur*, (1470).

Ariosto's enchanted cup.

The cuckold's drinking-horn, from which "no cuckold could drink without spilling the liquor."

Horner (*Jack*), the little boy who sat in a corner to eat his Christmas pie, and thought himself wondrously clever because he contrived to pull out a plum with his thumb.

Little Jack Horner sat in a corner,
Eating a Christmas pie;
He put in his thumb and pulled out a plum,
Saying, "What a good boy am I!"
Nursery Rhyme.

In *Notes and Queries*, xvi. 156, several explanations are offered, ascribing a political meaning to the words quoted—Jack Horner being elevated to a king's messenger or king's steward, and "the plum" pulled out so cleverly being a valuable deed which the messenger abstracted.

Horse. The first to ride and tame a horse for the use of man was Melizyus, king of Thessaly. (See MELIZYUS).

Horse (*The Black*), the 7th Dragoon Guards (*not* the 7th Dragoons). They have black velvet facings, and their plume is black and white. At one time they rode black horses.

Horse (The Green), the 5th Dragoon Guards. (These are called “The Princess Charlotte of Wales’s ...”). Facings dark green velvet, but the plume is red and white.

Horse (The White), the 3d Dragoon Guards. (These are called “The Prince of Wales’s ...”).

* All the Dragoon Guards have *velvet* facings, except the 6th (or “Carabiniers”), which have white *cloth* facings. By facings are meant the collar and cuffs.

N.B.—“The white horse within the Garter” is *not* the heraldic insignia of the White Horse Regiment or 3d Dragoon Guards, but of the 3d Hussars (or “The King’s Own”), who have also a white plume. This regiment used to be called “The 3d Light Dragoons.”

Horse (The Royal), the Blues.

Horse (The Wooden), a huge horse constructed by Ulysses and Diomed, for secreting soldiers. The Trojans were told by Sinon it was an offering made by the Greeks to the sea-god, to ensure a safe home-voyage, adding that the blessing would pass from the Greeks to the Trojans if the horse were placed within the city walls. The credulous Trojans drew the monster into the city; but at night Sinon released the soldiers from the horse and opened the gates to the Greek army. The sentinels were slain, the city fired in several places, and the inhabitants put to the sword. The tale of the “Wooden Horse” forms no part of Homer’s *Iliad*, but is told by Virgil in his *Aeneid*. Virgil borrowed the tale from Arctinos of Milētus, one of the Cyclic poets, who related the story of the “Wooden Horse” and the “burning of Troy.”

* A very similar stratagem was employed in the seventh century A.D. by Abu Obeidah in the [siege](#) of Arrestan, in Syria. He obtained leave of the governor to deposit in the citadel some old lumber which impeded his march. Twenty boxes (filled with soldiers) were accordingly placed there, and Abu, like the Greeks, pretended to march homewards. At night the soldiers removed the sliding bottoms of the boxes, killed the sentries, opened the city gates, and took the town.—Ockley, *History of the Saracens*, i. 185.

The capture of Sark was affected by a similar trick. A gentleman of the Netherlands, with one ship, asked permission of the French to bury one of his crew in the chapel. The request was granted, but the coffin was full of arms. The pretended mourners, being well provided with arms, fell on the guards and took the island by surprise.—Percy, *Anecdotes*, 249.

Horse (Merlin's Wooden), Clavilēno. This was the horse on which Don Quixote effected the disenchantment of the infanta Antonomāsia and others.

Horse (The Enchanted), a wooden horse with two pegs. By turning one the horse rose into the air, and by turning the other it descended where and when the rider listed. It was given by an Indian to the shah of Persia, as a New Year's gift.—*Arabian Nights* ("The Enchanted Horse"), and Chaucer ("The Squire's Tale").

Horse (The Fifteen points of a good).

A good horse sholde have three propyrtees of a man, three of a woman, three of a foxe, three of a haare, and three of an asse. Of a *man*, bolde, prowde, and hardye. Of a *woman*, fayre-breasted, faire of heere, and easy to move. Of a *foxe*, a fair taylle, short eers, with a good trotte. Of a *haare*, a grate eye, a dry head, and well rennyng. Of an *asse*, a bygge chynn, a flat legge, and a good hoof.—*Wynkyn de Worde* (1496).

Horse Neighing. On the death of Smerdis, the several competitors for the Persian crown agreed that he whose horse neighed first should be appointed king. The horse of Darius neighed first and Darius was made king. Lord Brooke calls him a Scythian; he was son of Hystaspês, the satrap.

The brave Scythian
Who found more sweetness in his horse's neighing
Than all the Phrygian, Dorian, Lydian playing.

Lord Brooke.

Horse Painted. Apellês of Cos painted Alexander's horse so wonderfully well that a real horse seeing it, began to neigh at it, supposing it to be alive.

Myron, the statuary, made a cow so true to life that it was said to have deceived men and animals.

Valasquez painted a Spanish admiral so true to life that Philip IV., mistaking it for the officer himself, reproved him sharply for wasting his time in a painter's studio, when he ought to have been with his fleet.

Xeuxis painted some grapes so admirably that birds flew at them, thinking them real fruit.

Parrhasios of Ephesus painted a curtain so inimitably that Xeuxis thought it to be a real curtain, and bade the artist draw it aside that he might see the painting behind.

Quintin Matsys of Antwerp painted a bee on the outstretched leg of a fallen angel so naturally that when old Mandyn, the artist, returned to the studio, he tried to frighten it away with his pocket-handkerchief.

Horse of Brass (*The*), a present from the king of Araby and Ind to Cambuscan', king of Tartary. A person whispered in its ear where he wished to go, and having mounted, turned a pin, whereupon the brazen steed rose in the air as high as the rider wished, and within twenty-four hours landed him at the end of his journey.

This steed of brass, that easily and well
Can, in the space of a day natural....
Bearen your body into every place
To which your heartè willeth for to pace.

Chaucer, *Canterbury Tales* ("The Squire's Tale," 1388).

Horse Shoe Robinson. A daring American trooper, who captures five English soldiers without other assistance than a small boy and a horse. When surprised reconnoitering the enemy's camp from a cliff, he drops upon his knees and "is digging up sassafras roots."—John Pendleton Kennedy, *Horse Shoe Robinson* (1852).

Horste (*Conrade*), one of the insurgents at Liège.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Hortense' (2 syl.), the vindictive French maid-servant of Lady Dedlock. In revenge for the partiality shown by Lady Dedlock to Rosa, the village

beauty, Hortense murdered Mr. Tulkinghorn, and tried to throw the suspicion of the crime on Lady Dedlock.—C. Dickens, *Bleak House* (1853).

Horten'sio, a suitor to Bianca, the younger sister of Katharina, “the Shrew.” Katharina and Bianca are the daughters of Baptista.—Shakespeare, *Taming of the Shrew* (1594).

Hortensio, noted for his chivalrous love and valor.—Massinger, *The Bashful Lover* (1636).

Hosier's Ghost (*Admiral*), a ballad by Richard Glover (1739). Admiral Hosier was sent with twenty sail to the Spanish West Indies, to block up the galleons of that country. He arrived at the Bastimentos, near Portobello, but had strict orders not to attack the foe. His men perished by disease but not in fight, and the admiral himself died of a broken heart. After Vernon's victory, Hosier and his 3000 men rose, “all in dreary hammocks shrouded, which for winding-sheets they wore,” and lamented the cruel orders that forbade them to attack the foe, for “with twenty ships he surely could have achieved what Vernon did with only six.”

Hotspur. So Harry Percy was called from his fiery temper, over which he had no control.—Shakespeare, *1 Henry IV*. (1597).

William Bensley [1738-1817] had the true poetic enthusiasm.... None that I remember possessed even a portion of that fine madness which he threw out in Hotspur's fine rant about glory. His voice had the dissonance and at times the inspiring effect of the trumpet.—C. Lamb.

Hotspur of Debate (*The*), Lord Derby, called by Maccaulay “The Rupert of Debate” (1799-1869).

Houd (*1 syl.*), a prophet sent to preach repentance to the Adites (*2 syl.*), and to reprove their King Shedad for his pride. As the Adites and their king refused to hear the prophet, God sent on the kingdom first a drought of three years' duration, and then the Sarsar or icy wind for seven days, so that all the people perished. Houd is written “Hûd” in Sale's *Korân*, i.

Then stood the prophet Houd and cried,

“Woe! woe to Irem! woe to Ad!
Death is gone up into her palaces!
Woe! woe! a day of guilt and punishment!
A day of desolation!”
Southey, *Thalaba, the Destroyer*, i. 41 (1797).

Hough-ton (*Sergeant*), in Waverley’s regiment.—Sir W. Scott, *Waverley* (time, George II.).

Hounds (*Gen. Custer’s*). “His pack of hounds was an endless source of delight to the general. He had about forty, the stag-hounds that run by sight, and are on the whole, the fleetest and most enduring dogs in the world, and the fox-hounds that follow the trail with their noses close to the ground. The first rarely bark, but the latter are very noisy. We used to listen with amusement to their attempts to strike the key-note of the bugler when he sounded the calls summoning the men to guard-mount, stables, or retreat.”—Elizabeth Bacon Custer, *Boots and Saddles*, (1885).

Hounsflow, one of the gang of thieves that conspire to break into Lady Bountiful’s house.—Farquhar, *The Beaux’ Stratagem* (1705).

Houri, plu. **Houris**, the virgins of paradise; so called from their large black eyes (*hûr al oyûn*). According to Mohammedan faith, intercourse with these lovely women is to constitute the chief delight of the faithful in the “world to come.”—*Al Korân*.

House that Jack Built (*The*), a cumulative nursery story, in which every preceding statement is repeated after the introduction of a new one; thus;

1. [*This is*] the house that Jack built.
2. [*This is*] the malt that lay in ...
3. [*This is*] the rat that ate ...
4. [*This is*] the cat that killed ...
5. [*This is*] the dog that worried ...
6. [*This is*] the cow with the crumpled horn, that tossed ...
7. [*This is*] the maiden all forlorn, that milked ...
8. [*This is*] the man all tattered and torn, that kissed ...

9. This is the priest all shaven and shorn, that married ...

A similar accumulation occurs in another nursery tale, with this difference—the several clauses are repeated twice: once by entreaty of the old woman to perform some service to get her pig to cross over a bridge that she may get home; and then the reverse way, when each begins the task requested of them. It begins with a statement that an old woman went to market to buy a pig; they came to a bridge, which the pig would not go over, so the old woman called to a stick, and said:

1. [*Stick, stick, beat pig, for*] pig won't go over the bridge, and I shan't get home to-night.
2. [*Fire, fire*] burn stick, stick won't beat pig ...
3. [*Water, water*] quench fire, fire won't ...
4. [*Ox, ox*] drink water, water won't ...
5. [*Butcher, butcher*] kill ox, ox won't ...
6. [*Rope, rope*] hang butcher, butcher won't ...
7. [*Rat, rat*] gnaw rope, rope won't ...
8. [*Cat, cat*] kill rat, rat won't ...

Then the cat began to kill the rat, and the rat began to gnaw the rope, and the rope began ... etc., and the pig went over the bridge, and so the old woman got home that night.

Dr. Doran gave the following Hebrew “parable” in *Notes and Queries*:—

1. [*This is*] the kid that my father bought for two zuzim [=1/2*d.*].
2. [*This is*] the cat that ate ...
3. [*This is*] the dog that bit ...
4. [*This is*] the stick that beat ...
5. [*This is*] the fire that burnt ...
6. [*This is*] the water that quenched ...
7. [*This is*] the ox that drank ...
8. [*This is*] the butcher that killed ...
9. This is the angel, the angel of death, that slew ...

Hous'sain (*Prince*), the elder brother of Prince Ahmed. He possessed a carpet of such wonderful powers that if any one sat upon it it would

transport him in a moment to any place he liked. Prince Houssain bought this carpet at Bisnagar, in India.—*Arabian Nights* (“Ahmed and Paribanou”).

✱ Solomon’s carpet (*q. v.*) possessed the same locomotive power.

Houyhnhnms [*Whin’.ims*], a race of horses endowed with human reason, and bearing rule over the race of man.—Swift, *Gulliver’s Travels* (1726).

“True, true, ay, too true,” replied the Domine, his houyhnhnms laugh sinking into an hysterical giggle.—Sir W. Scott, *Guy Mannering* (1815).

Hover (*Paul*), bee-hunter in *Last of the Mohicans*, in love with Ellen Wade.—James Fennimore Cooper.

Howard, in the court of Edward IV.—[Sir](#) W. Scott, *Anne of Geierstein* (time, Edward IV.).

How’atson (*Luckie*), midwife at Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Howden (*Mrs.*), a saleswoman.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Howe (*Miss*), the friend of Clarissa Harlowe, to whom she presents a strong contrast. She has more worldly wisdom and less abstract principle. In questions of doubt, Miss Howe would suggest some practical solution, while Clarissa was mooning about hypothetical contingencies. She is a girl of high spirit, disinterested friendship, and sound common sense.—Richardson, *Clarissa Harlowe* (1749).

Howel or **Hoel**, king of the West Welsh in the tenth century, surnamed “the Good.” He is a very famous king, especially for his code of laws. This is not the Howel or Hoel of Arthurian romance, who was the duke of Armorica in the sixth century.

What Mulmutian laws, or Martian, ever were
More excellent than those which our good Howel here

Ordained to govern Wales?

Drayton, *Polyolbion*, ix. (1612).

Howie (*Jamie*), bailie to Malcolm Bradwardine (3 syl.), of Inchgrabbit.—Sir W. Scott, *Waverley* (time, George II.).

Howlaglass (*Master*), a preacher. Friend of Justice Maulstatute.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Howle'glas (*Father*), the abbot of Unreason, in the revels held at Kennaquhair Abbey.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Howleglass (2 syl.), a clever rascal, so called from the hero of an old German jest-book, popular in England in Queen Elizabeth's reign.—See *Eulenspiegel*.

Hoyden (*Miss*), a lively, ignorant, romping country girl.—Vanbrugh, *The Relapse* (1697).

Hoyden (*Miss*), daughter of Sir Tunbelly Clumsy, a green, ill-educated, country girl, living near Scarborough. She is promised in marriage to Lord Foppington, but as his lordship is not personally known, either by the knight or his daughter, Tom Fashion, the nobleman's younger brother, passes himself off as Lord Foppington, is admitted into the family, and marries the heiress.—Sheridan, *A Trip to Scarborough* (1777).

✱✱ Sheridan's comedy is *The Relapse* of Vanbrugh (1697), abridged, recast, and somewhat modernized.

Hrasvelg, the giant who keeps watch on the North side of the root of the Tree of the World, to devour the dead. His shape is that of an eagle. Winds and storms are caused by the movement of his wings.—*Scandinavian Mythology*.

Hrimfax'i, the horse of Night, from whose bit fall the rime-drops that every morning bedew the earth.—*Scandinavian Mythology*.

Hrothgar, king of Denmark, whom Beowulf delivered from the monster Grendel. Hrothgar built Heorot, a magnificent palace, and here he distributed rings (treasure), and held his feasts; but the monster, Grendel, envious of his happiness, stole into the hall after a feast, and put thirty of the thanes to death in their sleep. The same ravages were repeated night after night, till Beowulf, at the head of a mixed band of soldiers, went against him and slew him.—*Beowulf* (an Anglo-Saxon epic poem, sixth century).

Hry' mer, pilot of the ship *Nagelfar* (made of the “nails of the dead”).—*Scandinavian Mythology*.

Hubba and Ingwar, two Danish chiefs, who, in 870, conquered East Anglia and wintered at Thetford, in Norfolk. King Edmund fought against them, but was beaten and taken prisoner. The Danish chiefs offered him his life and kingdom if he would renounce Christianity and pay them tribute; but as he refused to do so, they tied him to a tree, shot at him with arrows, and then cut off his head. Edmund was therefore called “St. Edmund.” Alu' red fought seven battles with Hubba, and slew him at Abington, in Berkshire.

Alured ...

In seven brave foughten fields their champion Hubba chased,
And slew him in the end at Abington [*sic*].

Drayton, *Polyolbion*, xii. (1613).

Hubbard (*Mother*). *Mother Hubbard's Tale*, by Edmund Spenser, is a satirical fable in the style of Chaucer, supposed to be told by an old woman (Mother Hubbard) to relieve the weariness of the poet during a time of sickness. The tale is this: An ape and a fox went into partnership to seek their fortunes. They resolved to begin their adventures as beggars, so Master Ape dressed himself as a broken soldier, and Reynard pretended to be his dog. After a time they came to a farmer, who employed the ape as shepherd, but when the rascals had so reduced the flock that detection was certain, they decamped. Next they tried the Church, under advice of a priest; Reynard was appointed rector to a living, and the ape was his parish

clerk. From this living they were obliged also to remove. Next they went to court as foreign potentates, and drove a splendid business, but came to grief ere long. Lastly, they saw King Lion asleep, his skin was lying beside him, with his crown and sceptre. Master Ape stole the regalia, dressed himself as King Lion, usurped the royal palace, made Reynard his chief minister, and collected round him a band of monsters, chiefly amphibious, as his guard and court. In time Jupiter sent Mercury to rouse King Lion from his lethargy; so he awoke from sleep, broke into his palace, and bit off the ape's tail, with a part of its ear.

Since which, all apes but half their ears have left,
And of their tails are utterly bereft.

As for Reynard, he ran away at the first alarm, and tried to curry favor with King Lion; but the king only exposed him and let him go (1591).

Hubbard (Old Mother) went to her cupboard to get a bone for her dog, but, not finding one, trotted hither and thither to fetch sundry articles for his behoof. Every time she returned she found Master Doggie performing some extraordinary feat, and at last, having finished all her errands, she made a grand curtsy to Master Doggie. The dog, not to be outdone in politeness, made his mistress a profound bow; upon which the dame said, "Your servant!" and the dog replied, "Bow, wow!"—*Nursery Tales*.

Hubble (*Mr.*), wheelwright; a tough, high-shouldered, stooping old man, of a sawdusty fragrance, with his legs extraordinarily wide apart.

Mrs. Hubble, a little, curly, sharp-edged person, who held a conventionally juvenile position, because she had married Mr. Hubble when she was much younger than he.—C. Dickens, *Great Expectations* (1860).

Hubert, "the keeper" of young Prince Arthur. King John conspired with him to murder the young prince, and Hubert actually employed two ruffians to burn out both the boy's eyes with red-hot irons. Arthur pleaded so lovingly with Hubert to spare his eyes, that he relented; however, the lad was found dead soon afterwards, either by accident or foul play.—Shakespeare, *King John*, (1596).

✱ This “Hubert” was Hubert de Burgh, justice of England and earl of Kent.

One would think, had it been possible, that Shakespeare, when he made King John excuse his intentions of perpetrating the death of Arthur by his comment on Hubert’s face, by which he saw the assassin in his mind, had Sanford in idea, for he was rather deformed, and had a most forbidding countenance.—C. Dibdin, *History of the Stage*.

Hubert, an honest lord, in love with Jac’ulin, daughter of Gerrard, king of the beggars.—Beaumont and Fletcher, *The Beggar’s Bush* (1622).

Hubert, brother of Prince Oswald, severely wounded by Count Hurgonel, in the combat provoked by Oswald, against Gondibert, his rival for the love of Rhodalind, the heiress of Aribert, king of Lombardy.—Sir W. Davenant, *Gondibert* (died 1568).

Hubert, an archer in the service of Sir Philip de Malvoisin.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Hubert (St), patron saint of huntsmen. He was son of Bertrand, duc d’Acquitaine, and cousin of King Pepin.

Huddibras (*Sir*), a man “more huge in strength than wise in works,” the suitor of Perissa (*extravagance*).—Spenser, *Faëry Queen*, ii. 2 (1590).

Hudibras, the hero and title of a rhyming political satire, by S. Butler. Sir Hudibras is a Presbyterian justice in the Commonwealth, who sets out with his squire, Ralph (an independent), to reform abuses, and enforce the observance of the laws for the suppression of popular sports and amusements (1663, 1664, 1678).

Hudjudge, a shah of Persia, suffered much from sleeplessness, and commanded Fitead, his porter and gardener, to tell him tales to while away the weary hours. Fitead declared himself wholly unable to comply with this request. “Then find some one who can,” said Hudjudge, “or suffer death for disobedience.” On reaching home, greatly dejected, he told his only daughter, Moradbak, who was motherless, and only 14 years old, the shah’s

command, and she undertook the task. She told the shah the stories called *The Oriental Tales*, which not only amused him, but cured him, and he married her.—Comte de Caylus, *Oriental Tales* (1743).

Hudson (*Sir Geoffrey*), the famous dwarf, formerly page to Queen Henrietta Maria. Sir Geoffrey tells Julian Peveril how the late queen had him enclosed in a pie and brought to table. Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

✱✱ Vandyke has immortalized Sir Geoffrey by his brush; and some of his clothes are said to be preserved in Sir Hans Sloane's museum.

Hudson (*Tam*), gamekeeper.—Sir W. Scott, *Guy Mannering* (time, George II.).

Hugh, blacksmith at Ringleburn; a friend of Hobbie Elliott, the Heughfoot farmer.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Hugh, servant at the Maypole Inn. This giant in stature and ringleader in the “No Popery riots,” was a natural son of Sir John Chester and a gypsy. He loved Dolly Varden, and was very kind to Barnaby Rudge, the half-witted lad. Hugh was executed for his participation in the “Gordon riots.”—C. Dickens, *Barnaby Rudge* (1841).

Hugh (*Langmuir*), young man from the country, who comes to New York to seek his fortune and gets a clerkship. He becomes attached to an ambitious, but well-meaning girl, and to hasten their marriage, he embezzles one thousand dollars. He confesses it to her and attempts suicide. She pays the money out of her own savings and marries him. They begin the world together humbly and wisely.—Charlotte Dunning, *A Step Aside* (1886).

Hugh, Count of Vermandois, a crusader.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Hugh de Brass (*Mr.*), in *A Regular Fix*, by J.M. Morton.

Hugh of Lincoln, a boy eight years old, said to have been stolen, tortured and crucified by Jews in 1255. Eighteen of the wealthiest Jews of

Lincoln were hanged for taking part in this affair, and the boy was buried in state.

✱ There are several documents in Rymer's *Fædera* relative to this event. The story is told in the *Chronicles* of Matthew Paris. It is the subject of the *Prioress's Tale* in Chaucer, and Wordsworth has a modernized version of Chaucer's tale.

A similar story is told of William of Norwich, said to have been crucified by the Jews in 1137.

Percy, in his *Reliques*, i. 3, has a ballad about a boy named Hew, whose mother was "Lady Hew of Merryland" (? *Milan*). He was enticed by an apple, given him by a Jewish damsel, who "stabbed him with a penknife, rolled him in lead, and cast him into a well."

Werner is another boy said to have been crucified by the Jews. The place of this alleged murder was Bacharach.

Hugo, count of Vermandois, brother of Phillippe I. of France, and leader of the Franks in the first crusade. Hugo died before Godfrey was appointed general-in-chief of the allied armies (bk. i.), but his spirit appeared to Godfrey when the army went against the Holy City (bk. xviii.).—Tasso, *Jerusalem Delivered* (1575).

Hugo, brother of Arnold; very small of stature, but brave as a lion. He was slain in the faction fight stirred up by Prince Oswald against Duke Gondibert, his rival in the love of Rhodalind, daughter and only child of Aribert, king of Lombardy.

Of stature small, but was all over heart,
And tho' unhappy, all that heart was love.

Sir W. Davenant, *Gondibert*, i. 1 (died 1668).

Hugo, natural son of Azo, chief of the house of Este (2 *syl.*) and Bianca, who died of a broken heart, because, although a mother, she was never wed. Hugo was betrothed to Parisina, but his father, not knowing it, made Parisina his own bride. One night Azo heard Parisina in her sleep confess her love for Hugo, and the angry marquis ordered his son to be beheaded. What became of Parisina "none knew, and none can ever know."—Byron, *Parisina* (1816).

Hugo Hugonet, minstrel of the earl of Douglas.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Hugo von Kronfels. At the age of twenty-two or three, a handsome man with the world before him, has a fall that cripples him hopelessly. He becomes a bitter-thoughted recluse, more feared than beloved by the few who see him, until the sunshine of a young girl's society and the wholesome talk of a man of the people change the tenor of thought and feeling, teaching him that to live is nobler than to cast away the existence GOD has given.—Blanche Willis Howard, *The Open Door* (1889).

Hugon (*King*), the great nursery ogre of France.

Huguenot Pope (*The*). Philippe de Mornay, the great supporter of the French Huguenots, is called *Le Pape des Huguenots* (1549-1623).

✱✱ Of course, Philippe de Mornay was not one of the “popes of Rome.”

Huguenots (*Les*), an opera by Meyerbeer (1836). The subject of this opera is the massacre of the French Huguenots or Protestants, planned by Catharine de Medicis on St. Bartholomew's Day (August 24, 1572), during the wedding festivities of her daughter Margherita (*Marguerite*) and Henri le Bearnais (afterwards Henri IV. of France).

Hul'sean Lectures, certain sermons preached at Great St. Mary's Church, Cambridge, and paid for by a fund, the gift of the Rev. John Hulse, of Cheshire, in 1777.

✱✱ Till the year 1860, the Hulsean Lecturer was called “The Christian Advocate.”

Hull, (*Dr.*). Person of imposing deportment and plausible speech, business-manager of Mrs. Legrand, a spiritualistic medium and imposter.—Edward Bellamy, *Miss Luddington's Sister* (1884).

Humber or **Humbert**, mythical king of the Huns, who invaded England during the reign of Locrin, some 1000 years B.C. In his flight, he was drowned in the river Abus, which has ever since been called the Humber.—Geoffrey, *British History*, ii. 2; Milton, *History of England*.

Humgud'geon (*Grace-be-here*), a corporal in Cromwell's troop.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Humm (*Anthony*), chairman of the “Brick Lane Branch of the United Grand Junction Ebenezer Temperance Association.”—C. Dickens, *The Pickwick Papers* (1836).

Humma, a fabulous bird, of which it was said that “the head over which the shadow of its wings passes will assuredly wear a crown.”—Wilkes, *South of India*, v. 423.

Belike he thinks
The humma's happy wings have shadowed him,
And, therefore, Fate with royalty must crown
His chosen head.

Southey, *Roderick, etc.*, xxiii. (1814).

Humming-bird. John James Audubon's story of the Loves of the Hummingbirds reads like romantic fiction rather than fact. The male, when wooing his bride, feeds her with honey, and fans her with his wings while she sips it. After marriage and during incubation, his tender assiduities are redoubled instead of abated. By John James Audubon, *Ornithological Biography* (1831).

Humorous Lieutenant (*The*), the chief character and title of a comedy by Beaumont and Fletcher (1647). The lieutenant has no name.

Humpback (*The*). Andrea Sola'ri, the Italian painter, was called *Del Gobbo* (1470-1527).

Geron'imo Amelunghi was also called *Il Gobbo di Pisa* (sixteenth century).

Humphrey (*Master*), the hypothetical compiler of the tale entitled "Barnaby Rudge" in *Master Humphrey's Clock*, by Charles Dickens (1840).

Humphrey (*Old*), pseudonym of George Mogridge.

* George Mogridge has also issued several books under the popular name of "Peter Parley," which was first assumed by S.G. Goodrich, in 1828. Several publishers of high standing have condescended to palm books on the public under this *nom de plume*, some written by William Martin, and others by persons wholly unknown.

Humphrey (*The good duke*), Humphrey Plantagenet, duke of Gloucester, youngest son of Henry IV., murdered in 1446.

Humphrey (*To dine with duke*), to go without dinner. To stay behind in St. Paul's aisles, under pretence of finding out the monument of Duke Humphrey, while others more fortunate go home to dinner.

✱ It was really the monument of John Beauchamp that the “dinnerless” hung about, and not that of Duke Humphrey. John Beauchamp died in 1359, and Duke Humphrey in 1446.

Huncamunca (*Princess*), daughter of King Arthur and Queen Dollallolla, beloved by Lord Grizzle and Tom Thumb. The king promises her in marriage to the “pigmy giant-queller.” Huncamunca kills Frizaletta “for killing her mamma.” But Frizaletta killed the queen for killing her sweetheart Noodle, and the queen killed Noodle because he was the messenger of ill news.—*Tom Thumb*, by Fielding, the novelist (1730), altered by O’Hara, author of *Midas* (1778).

Hunchback (*The*). Master Walter, “the hunchback,” was the guardian of Julia, and brought her up in the country, training her most strictly in knowledge and goodness. When grown to womanhood, she was introduced to Sir Thomas Clifford, and they plighted their troth to each other. Then came a change. Clifford lost his title and estates, while Julia went to London, became a votary of fashion and pleasure, abandoned Clifford, and promised marriage to Wilford, earl of Rochdale. The day of espousals came. The love of Julia for Clifford revived, and she implored her guardian to break off the obnoxious marriage. Master Walter now showed himself to be the earl of Rochdale, and the father of Julia; the marriage with Wilford fell through, and Julia became the wife of Sir Thomas Clifford.—S. Knowles, (1831).

✱ Similarly, Maria, “the maid of the Oaks,” was brought up by Oldworth as his ward, but was in reality his motherless child.—J. Burgoyne, *The Maid of the Oaks*.

Hunchback (The Little), the buffoon of the sultan of Casgar. Supping with a tailor, the little fellow was killed by a bone sticking in his throat. The tailor, out of fear, carried the body to the house of a physician, and the physician, stumbling against it, knocked it downstairs. Thinking he had killed the man, he let the body down a chimney into the store-room of his neighbor, who was a purveyor. The purveyor, supposing it to be a thief, belabored it soundly; and then, thinking he had killed the little humpback, carried the body into the street, and set it against a wall. A Christian merchant, reeling home, stumbled against the body, and gave it a blow with

his fist. Just then the patrol came up, and arrested the merchant for murder. He was condemned to death; but the purveyor came forward and accused himself of being the real offender. The merchant was accordingly released, and the purveyor condemned to death; but then the physician appeared, and said he had killed the man by accident, having knocked him downstairs. When the purveyor was released, and the physician led away to execution, the tailor stepped up, and told his tale. All were then taken before the sultan, and acquitted; and the sultan ordered the case to be enrolled in the archives of his kingdom amongst the *causes célèbres*.—*Arabian Nights* (“The Little Hunchback”).

Hundebert, steward to Cedric of Rotherwood.—Sir. W. Scott, *Ivanhoe*.

Hundred Fights (*Hero of a*), Conn, son of Cormac, king of Ireland. Called in Irish “Conn Keadcahagh.”

Arthur Wellesley, Lord Wellington.

For this is England’s greatest son,
He who gained a hundred fights
And never lost an English gun.—*Tennyson*.

Admiral Horatio, Lord Nelson.

Hundred-Handed (*The*). Briar’ eos (4 *syl.*) or Ægæon, with his brothers Gygês and Kottos, were all hundred-handed giants.

Homer makes Briareos 4 *syl.*; but Shakespeare writes it in the Latin form, “Briareus,” and makes it 3 *syl.*

Then, called by thee, the monster Titan came,
Whom gods Briareös, men Ægëon name.

Pope, *Iliad*, 1 (1715).

He is a gouty Briareus. Many hands,
And of no use.

Shakespeare, *Troilus and Cressida*, act, i. sc. 2 (1602).

Hundwolf, steward to the old lady of Baldringham.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Hunia'des (4 *syl.*), called by the Turks “The Devil.” He was surnamed “Corvīnus,” and the family crest was a crow (1400-1456).

The Turks employed the name of Huniadês to frighten their perverse children. He was corruptly called “Jancus [Lain.](#)”—Gibbon, *Decline and Fall, etc.*, xii. 166 (1776-88).

Hunsdon (*Lord*), cousin of Queen Elizabeth.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Hunter (*Mr. and Mrs. Leo*), persons who court the society of any celebrity, and consequently invite Mr. Pickwick and his three friends to an entertainment in their house. Mrs. Leo Hunter wrote an “Ode to an Expiring Frog,” considered by her friends a most masterly performance.—C. Dickens, *The Pickwick Papers* (1836).

Can I view thee panting, lying
On thy stomach, without sighing;
Can I unmoved see thee dying
 On a log, expiring frog!
Say, have fiends in shape of boys,
With wild halloo, and brutal noise,
Hunted thee from marshy joys,
 With a dog, expiring frog!

Ch. xv.

Hunter (The Mighty), Nimrod; so called in *Gen.* x. 9.

Proud Nimrod first the bloody chase [*war*] began,
A mighty hunter, and his prey was man.
Pope, *Windsor Forest* (1713).

Huntingdon (*Robert, earl of*), generally called “Robin Hood.” In 1601 Anthony Munday and Henry Chettle produced a drama entitled *The Downfall of Robert, Earl of Huntingdon* (attributed often to T. Heywood). Ben Jonson began a beautiful pastoral drama on the subject of Robin Hood (*The Sad Shepherd or A Tale of Robin Hood*), but left only two acts of it

when he died (1637). We have also *Robin Hood and His Crew of Souldiers*, a comedy acted at Nottingham, and printed 1661; *Robin Hood*, an opera (1730). J. Ritson edited, in 1795, *Robin Hood: a Collection of Poems, Songs and Ballads relative to that Celebrated English Outlaw*.

Huntingdon (the earl of), in the court of Queen Elizabeth.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Huntingdon (David, earl of), prince royal of Scotland. He appears first as Sir Kenneth, knight of the Leopard, and afterwards as Zohauk, the Nubian slave.—Sir W. Scott, *The Talisman* (time, Richard I.).

Huntinglen (*The earl of*), an old Scotch nobleman.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Huntley (*Earl*), George of Gordon was killed in battle with the troops of the Regent Murray. His body was taken to Holyrood and tried for high treason.

“No word he spake, though thrice adjured;
Then came the sentence drear:
Foul traitor to thy queen and realm,
Our laws denounce thee here.”

* * * * *

“Light thing to him that earthly doom,
Or man’s avenging rod,
Who in the land of souls doth bide
The audit of his God.”

Lydia Huntley Sigourney, *The Western Home and Other Poems* (1854).

Huntly (*The Marquis of*), a royalist.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Huon, a serf, secretary and tutor of the Countess Catherine, with whom he falls in love. He reads with music in his voice, talks enchantingly, writes admirably, translates “dark languages,” is “wise in rare philosophy,” is master of the hautboy, lute, and viol, “proper in trunk and limb and feature,” but the proud countess, though she loves him, revolts from the

idea of marrying a serf. At length it comes to the ears of the duke that his daughter loves Huon, and the duke commands him, on pain of death, to marry Catherine, a freed serf. He refuses until the countess interferes; he then marries and rushes to the wars. Here he greatly distinguishes himself, and is created a prince, when he learns that the Catherine he has wed is not Catherine, the freed serf, but Catherine the countess.—S. Knowles, *Love* (1840.)

Huon de Bordeaux (*Sir*), who married Esclairmond, and, when Oberon went to paradise, succeeded him as “king of all Faëry.”

In the second part, Huon visits the terrestrial paradise, and encounters Cain, the first murderer, in performance of his penance.—*Huon de Bordeaux*.

✱✱ An abstract of this romance is in Dunlop’s *History of Fiction*. See also Keightley’s *Fairy Mythology*. It is also the subject of Wieland’s *Oberon*, which has been translated by Sotheby.

Hur al Oyûn, the black-eyed daughters of paradise, created of pure musk. They are free from all bodily weakness, and are ever young. Every believer will have seventy-two of these girls as his household companions in paradise, and those who desire children will see them grow to maturity in an hour.—*Al Korân*, Sale’s notes.

Hurgonel (*Count*), the betrothed of Orna, sister of Duke Gondibert.—Sir Wm. Davenant, *Gondibert*, iii. (died 1668).

Hurry, servant of Oldworth, of Oldworth Oaks. He is always out of breath, wholly unable to keep quiet or stand still, and proves the truth of the proverb, “The more haste the worse speed.” He fancies everything must go wrong if he is not bustling about, and he is a constant fidget.—J. Burgoyne, *The Maid of the Oaks*.

Hurry (*Harry*), *alias* Hurry Skurry. Gigantic backwoodsman and hunter, friend of *Deerslayer*, and enamoured of Judith Hutter.—James Fenimore Cooper, *The Deerslayer*.

Hurtali, a giant who reigned in the time of the Flood.

The Massorets affirm that Hurtali, being too big to get into the ark, sat astride upon it, as children stride a wooden horse—Rabelais, *Pantagruel*, ii. 1.

(According to Menage, the rabbins say that it was Og, not Hurtali, who thus outrode the Flood.—See Le Pelletier, chap. xxv. of his *Noah's Ark*.)

Hush'ai (2 syl.), in Dryden's satire of *Absalom and Achitophel*, is Hyde, earle of Rochester. As Hushai was David's friend and wise counsellor, so was Hyde the friend and wise counsellor of Charles II. As the counsel of Hushai rendered abortive that of Achitophel, and caused the plot of Absalom to miscarry, so the counsel of Hyde rendered abortive that of Lord Shaftesbury, and caused the plot of Monmouth to miscarry.

Hushai, the friend of David in distress;
In public storms of manly steadfastness;
By foreign treaties he informed his youth,
And joined experience to his native truth.

Dryden, *Absalom and Achitophel*, I. (1681).

Hut'cheon, the auld domestic in Wandering Willie's tale.—Sir W. Scott, *Redgauntlet* (time, George III.).

Hutcheon, one of Julian Avenel's retainers.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Hutter (*Tom*). A trapper, with two handsome daughters, who has built a house upon a long shoal extending far into the *Glimmerglass* (Lake George). Wary, stolid, old fellow, with a reputation for cunning and skill among the Indians.

Hutter (*Hetty*). “Feeble-minded, but right-thinking and right-feeling girl,” daughter of “Old Tom.” She is hurt by a chance ball in a fight between whites and Indians, and dies, seeing her “mother and bright beings” around her.—James Fenimore Cooper, *The Deer-slayer*.

Hutin (*Le*), Louis X. of France; so called from his expedition against the Hutins, a seditious people of Navarre and Lyons (1289, 1314-1316).

Hy'acinth, son of Amyclas, the Spartan king. He was playing quoits with Apollo, when the wind drove the quoit of the sun-god against the boy's head, and killed him on the spot. From the blood grew the flower called hyacinth, which bears on its petals the words, "AI! AI!" ("alas! alas!").—*Grecian Fable*.

Hyacinthe (3 *syl.*), the daughter of Seigneur Géronte (2 *syl.*). who passed into Tarentum under the assumed name of Pandolphe (2 *syl.*). When he quitted Tarentum, he left behind him his wife and daughter Hyacinthe. Octave (2 *syl.*), son of Argante (2 *syl.*) fell in love with Hyacinthe (supposing her surname to be Pandolphe), and Octave's father wanted him to marry the daughter of his friend, Seigneur Géronte. The young man would not listen to his father, and declared that Hyacinthe, and Hyacinthe alone, should be his wife. It was then explained to him that Hyacinthe Pandolphe was the same person as Hyacinthe Géronte, and that the choice of father and son were in exact accord.—Molière, *Les Fourberies de Scapin* (1671).

(In *The Cheats of Scapin*, Otway's version of this play, Hyacinthe is called "Clara," her father, Géronte, "Gripe," and Octave is Anglicized into "Octavian.").

Hyacinthe (Father), Charles Loyson, a celebrated pulpit orator and French theologian (1827-).

Hyder (*El*), chief of the Ghaut Mountains; hero and title of a melodrama by Barrymore.

Hyder Ali Khan Behauder, the nawaub of Mysore (2 *syl.*), disguised as the Sheik Hali.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Hydra or *Dragon of the Hesperian Grove*. The golden apples of the Hesperian field were guarded by women called the Hesperidês, assisted by the hydra or dragon named Ladon.

Her flowery store
To thee nor Tempê shall refuse, nor watch
Of wingéd hydra guard Hesperian fruits

From thy free spoil.

Akenside, *Pleasures of Imagination*, i. (1744).

Hydropsy, personified by Thomson:

On limbs enormous, but withal unsound,
Soft, swoln and wan, here lay pale Hydropsy—
Unwieldy man; with belly monstrous round,
For ever fed with watery supply,
For still he drank, and yet was ever dry.

Castle of Indolence, i. 73 (1748).

Hymbercourt (*Baron d'*), one of the duke of Burgundy's officers.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Hymen, god of marriage; the personification of the bridal song; marriage.

Till Hymen brought his love-delighted hour,
There dwelt no joy in Eden's rosy bower...
The world was sad, the garden was a wild,
And man, the hermit, sighed—till woman smiled.

Campbell, *Pleasures of Hope*, ii. (1799).

Hyndman (*Master*), usher to the council-chamber at Holyrood.—Sir W. Scott, *The Abbott* (time, Elizabeth).

Hypatia. Beautiful and learned pagan, whose school of philosophy was celebrated in Alexandria in 415 A. D. She was torn to pieces in a church by a Christian mob, in the flower of her youth and beauty.—Charles Kingsley, *Hypatia* (1853).

Hyperion, the sun. His parents were Cælum and Tellus (*heaven and earth*). Strictly speaking, he was the father of the sun, but Homer uses the word for the sun itself.

When the might

Of Hyperion from his noon-tide throne
Unbends their languid pinions [i.e. *of the winds*].

Akenside, *Hymn to the Naiads* (1767).

Blow, gentle Africus,
Play on our poops, when Hyperion's son
Shall couch in west.

Fuimus Troes.

Placat equo Persis radiis Hyperione sinctum.

Ovid, *Fasti*, i, 385.

Shakespeare throws the accent on the antepenult: "Hype'rión to a satyr" (*Hamlet*, act i. sc. 2). In this he is followed by almost all English poets, but as shown above, Akenside returns to the classical accent.

* Keats has left the fragment of a poem entitled *Hyperion*, of which Byron says: "It seems inspired by the Titans, and is as sublime as Æschylus."

Hypnos, god of sleep, brother of Oneiros (*dreams*) and Thanātos (*death*).

In every creature that breathes, from the conqueror, resting on a field of blood, to the nest-bird cradled in its bed of leaves, Hypnos holds a sovereignty which nothing mortal can long resist.—Ouida, *Folle-Farine*, iii. 11.

Hypochondria, personified by Thomson:

And moping here, did Hypochondria sit,
Mother of spleen, in robes of various dye...
And some her frantic deemed, and some her deemed a wit.

Castle of Indolence, i. 75 (1748).

Hyp'ocrite (*The*), Dr. Cantwell, in the English comedy by Isaac Bickerstaff, and Tartuffe in the French comedy by Molière. He pretends to great sanctity, but makes his "religion" a mere trade for getting money, advancing his worldly prospects, and for the better indulgence of his sensual pleasures. Dr. Cantwell is made the guest of Sir John Lambert (in French, "Orgon"), who looks on him as a saint, and promises him his daughter in marriage; but his mercenary views and his love-making to Lady

Lambert being at length exposed, Sir John forbids him to remain in the house, and a tipstaff arrests him for a felonious fraud (1768).

Hyp'ocrites (*The*). Abdallah ibn Obba and his partisans were so called by Mahomet.

Hypocrites (*The prince of*), Tiberius Cæsar (B. C. 42, 14 to A. D. 37).

Hyppolito. (See HIPPOLYTUS.)

Iachimo [*Eák'.ĩ.mo*], an Italian libertine. When Posthu'mus, the husband of Imogen, was banished for marrying the king's daughter, he went to Rome, and in the house of Philario the conversation fell on the fidelity of wives. Posthumus bet a diamond ring that nothing could change the fidelity of Imogen, and Iachimo accepted the wager. The libertine contrived to get into a chest in Imogen's chamber, made himself master of certain details, and took away with him a bracelet belonging to Imogen. With these vouchers, Iachimo easily persuaded Posthumus that he had won the bet, and Posthumus handed over to him the ring. A battle subsequently ensued, in which Iachimo and other Romans, with Imogen disguised as a page, were made prisoners, and brought before King Cymbeline. Imogen was set free, and told to ask a boon. She asked that Iachimo might be compelled to say how he came by the ring which he had on his finger, and the whole villainy was brought to light. Posthumus was pardoned, and all ended happily—Shakespeare, *Cymbeline* (1605).

✱✱ The tale of *Cymbeline* is from the *Decameron* of Boccaccio (day ii. 9), in which Iachimo is called “Ambrose,” Imogen is “Zineura,” her husband, Bernard “Lomellin,” and Cymbeline is the “sultan.” The assumed name of Imogen is “Fidelê,” but in Boccaccio it is “Sicurano da Finale.”

Ia'go (3 *syl.*), ancient of Othello, commander of the Venetian army, and husband of Emilia. Iago hated Othello, both because Cassio (a Florentine) was promoted to the lieutenancy over his head, and also from a suspicion that the Moor had tampered with his wife; but he concealed his hatred so artfully that Othello felt confident of his “love and honesty.” Iago strung together such a mass of circumstantial evidence in proof of Desdemona's love for Cassio, that the Moor killed her out of jealousy. One main argument was that Desdemona had given Cassio the very handkerchief which Othello had given her as a love-gift; but in reality Iago had induced

his wife Emilia to purloin the handkerchief. When this villainy was brought to light, Othello stabbed Iago; but his actual death is no incident of the tragedy.—Shakespeare, *Othello* (1611).

The cool malignity of Iago, silent in his resentment, subtle in his designs, and studious at once of his interest and his vengeance,...are such proofs of Shakespeare's skill in human nature as it would be vain to seek in any modern writer.—Dr. Johnson.

*✱ Bryon, speaking of John P. Kemble, says: “Was not his ‘Iago’ perfection—particularly the last look? I was close to him, and I never saw an English countenance half so expressive.”

Iambic Verse (*The Father of*), Achil'ochos of Paros (B. C. 714-676).

Ianthe (3 syl.), in *The Siege of Rhodes*, by Sir William Davenant.

Mrs. Betterton was called “Ianthe” by Pepys, in his *Diary*, as having performed that character to his great approval. The old gossip greatly admired her, and praised her “sweet voice and incomparable acting.”—W.C. Russell, *Representative Actors*.

Ianthe (3 syl.), to whom Lord Byron dedicated his *Childe Harold*, was Lady Charlotte Harley, who was only eleven years old at the time (1809).

Ibe'ria's Pilot. Christopher Columbus. Spain is called “Iberia” and the Spaniards the “Ibe'ri.” The river *Ebro* is a corrupt form of the Latin word Ibe'rus.

Launched with Iberia's pilot from the steep,
To worlds unknown, and isles beyond the deep.
Campbell, *The Pleasures of Hope*, ii. (1799).

Iblis (“*despair*”), called Aza'zil before he was cast out of heaven. He refused to pay homage to Adam, and was rejected by God.—*Al Korân*.

“We created you, and afterwards formed you, and all worshipped except Eblis.” ... And God said unto him, “What hindered you from worshipping Adam, since I commanded it?” He answered, “I am more excellent than he. Thou hast created me of fire, but him of clay.” God said, “Get thee down, therefore, from paradise ... thou shalt be one of the contemptible.”—*Al Korân*, vii.

Ib'rahim or **L'Illustre Bassa**, an heroic romance of Mdlle. de Scudéri (1641).

Ice'ni (3 *syl.*), the people of Suffolk, Norfolk, Cambridgeshire, and Huntingdonshire. Their metropolis was Venta (*Caistar near Norwich*).—Richard of Cirencester, *Chronicle*, vi. 30.

The Angles, ... allured with ... the fitness of the place
Where the Icení lived, did set their kingdom down ...
And the East Angles' kingdom those English did instile.
Drayton, *Polyolbion*, xvi. (1613).

Ida Slater, daughter of a charlatan calling himself Dr. Hull. She lends herself to his scheme of imposing her upon a rich, superstitious spinster as the materialization of her dead sister until the adopted mother's kindness and the girl's love for the dupe's nephew impel her to confession.—Edward Bellamy, *Miss Luddington's Sister* (1884).

Idalia, Venus; so called from *Idālūm*, a town in Cyprus, where she was worshipped.

Iden (*Alexander*), a poor squire of Kent, who slew Jack Cade, the rebel, and brought the head to King Henry VI., for which service the king said to him:

Iden, kneel down. Rise up a knight.
We give thee for reward a thousand marks;
And will that thou henceforth attend on us.
Shakespeare, *2 Henry VI.* act v. sc. 1 (1591).

Idenstein (*Baron*), nephew of General Kleiner, governor of Prague. He marries Adolpha, who turns out to be the sister of Meeta, called "The Maid of Mariendorpt."—S. Knowles, *The Maid of Mariendorpt* (1838).

Idiot (*The Inspired*), Oliver Goldsmith. So called by Horace Walpole (1728-1774).

Idleness (*The Lake of*). Whoever drank thereof grew instantly “faint and weary.” The Red Cross Knight drank of it, and was readily made captive by Orgoglio.—Spenser, *Faëry Queen*, i. (1590).

Idom'eneus [*I.dom'.e.nuce*], king of Crete. He made a vow when he left Troy, if the gods would vouchsafe him a safe voyage, to sacrifice to them the first living being that he encountered in his own kingdom. The first living object he met was his own son, and when the father fulfilled his vow, he was banished from his country as a murderer.

✱✱ The reader will call to mind Jephthah's rash vow.—*Judges* xi.

Agamemnon vowed to Diana to offer up in sacrifice to her the most beautiful thing that came into his possession within the next twelve months. This was an infant daughter named Iphigeni'a; but Agamemnon deferred the offering till she was full grown. The fleet, on its way to Troy, being wind-bound at Aulis, the prophet Calchas told Agamemnon that it was because the vow had not been fulfilled; accordingly Iphigenia was laid on the altar for sacrifice, but Diana interposed, carried the victim to Tauris, and substituted a hind in her place. Iphigenia in Tauris became a priestess of Diana.

✱✱ Abraham, being about to sacrifice his son to Jehovah, was stayed by a voice from heaven, and a ram was substituted for the lad Isaac.—*Gen.* xxii.

Idwal, king of North Wales, and son of Roderick the Great. (See LUDWAL).

Idyl (*An Old Man's*). The old man dreams over a chequered life, since the golden days of the beautiful early summer weather, to the time when—

“We sit by our household fires together,
Dreaming the dreams of long ago;
Then it was balmy summer weather,
And now the valleys are laid in snow;
Icicles hang from the slippery eaves;
The wind blows cold—'tis growing late;
Well, well! we have garnered all our sheaves,
I and my darling, and we can [wait](#).”
.....

Richard Realf (1866).

Iger'na, Igerne (3 syl.), or **Igrayne** (3 syl.), wife of Gorloïs, duke of Tintag'il, in Cornwall. Igerne married Uther, the pendragon of the Britons, and thus became the mother of Prince Arthur. The second marriage took place a few hours after the duke's death, but was not made public till thirteen days afterwards.—Sir T. Malory, *History of Prince Arthur* (1470).

Igna'ro, foster-father of Orgoglio. The old dotard walked one way and looked another. To every question put to him, his invariable answer was, "I cannot tell."—Spenser, *Faëry Queen* i. (1590).

✱ Lord Flint, chief minister of state to one of the sultans of India, used to reply to every disagreeable question, "My people know, no doubt; but I cannot recollect."—Mrs. Inchbald, *Such Things Are* (1786).

The Italian witnesses summoned on the trial of Queen Charlotte, answered to almost every question, "non mi ricordo."

✱ The "Know-Nothings" of the United States, replied to every question about their secret society, "I know nothing about it."

Ignat'ius (*Brother*), Joseph Leycester Lyne, monk of the order of St. Benedict.

Ignatius (*Father*), the Hon. and Rev. George Spencer, superior of the order of Passionists (1799-1864).

Ig'noge (3 syl.), daughter of Pan'drasus of Greece, given as wife to Brute, mythical king of Britain. Spenser calls her "Inogene" (3 syl.), and Drayton "Innogen."—Geoffrey, *British History*, i. 11 (1142).

I.H.S. In German, **I** [esus], **H** [eiland], **S** [eligmacher], i.e. *Jesus, Saviour, Sanctifier*. In Greek, **I** [ησους], **Ἡ** [μετερος] **Σ** [στηρ], i.e. *Jesus, our Saviour*. In Latin, **I** [esus], **H** [ominum], **S** [alvator], i.e. *Jesus, Men's Saviour*. Those who would like an English equivalent may adopt **J** [esus], **H** [eavenly] **S** [aviour].

The Latin equivalent is attributed to St. Bernardine of Sienna (1347).

Ilderton (*Miss Lucy and Miss Nancy*), cousins to Miss Vere.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Il'iad (3 syl.), the tale of the siege of Troy, an epic poem in twenty-four books, by Homer. Menelāos, king of Sparta, received as a guest, Paris, a son of Priam, king of Troy. Paris eloped with Helen, his host's wife, and Menelaos induced the Greeks to lay siege to Troy, to avenge the perfidy. The siege lasted ten years, when Troy was taken and burned to the ground. Homer's poem is confined to the last year of the siege.

Book I. opens with a pestilence in the Grecian camp, sent by the sun-god to avenge his priest, Chrysês. The case is this: Chrysês wished to ransom his daughter, whom Agamemnon, the Greek commander-in-chief, kept as a concubine, but Agamemnon refused to give her up; so the priest prayed to Apollo for vengeance, and the god sent a pestilence. A council being called, Achillês upbraids Agamemnon as the cause of the divine wrath, and Agamemnon replies he will give up the priest's daughter, but shall take instead Achillês' concubine. On hearing this, Achillês declares he will no longer fight for such an extortionate king, and accordingly retires to his tent and sulks there.

II. Jupiter, being induced to take the part of Achillês, now sends to Agamemnon a lying dream, which induces him to believe that he shall take the city at once; but in order to see how the soldiers are affected by the retirement of Achillês, the king calls them to a council of war, asks them if it would not be better to give up the siege and return home. He thinks the soldiers will shout "no" with one voice; but they rush to their ships, and would set sail at once if they were not restrained by those privy to the plot.

III. The soldiers, being brought back, are then arrayed for battle. Paris proposes to decide the contest by single combat, and Menelaos accepts the challenge. Paris, being overthrown, is carried off by Venus, and Agamemnon demands that the Trojans shall give up Troy in fulfillment of the compact.

IV. While Agamemnon is speaking, Pandărus draws his bow at Menelaos and wounds him, and the battle becomes general.

V. Pandarus, who had violated the truce, is killed by Diomed.

VI. Hector, the general of the Trojan allied armies, recommends that the Trojan women in a body should supplicate the gods to pardon the sin of Pandarus, and in the meantime he and Paris make a sally from the city gate.

VII. Hector fights with Ajax in single combat, but the combatants are parted by the heralds, who declare it a drawn battle; so they exchange gifts

and return to their respective tents.

VIII. The Grecian host, being discomfited, retreats; and Hector prepares to assault the enemy's camp.

IX. A deputation is sent to Achillês, but the sulky hero remains obdurate.

X. A night attack is made on the Trojans by Diomed and Ulyssês;

XI. And the three Grecian chiefs (Agamemnon, Diomed, and Ulyssês) are all wounded.

XII. The Trojans force the gates of the Grecian ramparts.

XIII. A tremendous battle ensues in which many on both sides are slain.

XIV. While Jupiter is asleep, Neptune interferes in the quarrel in behalf of the Greeks;

XV. But Jupiter rebukes him, and Apollo, taking the side of the Trojans, puts the Grecians to a complete rout. The Trojans, exulting in their success, prepare to set fire to the Grecian camp.

XVI. In this extremity, Patroclos arrays himself in Achillês' armor, and leads the Myrmidons to the fight; but he is slain by Hector.

XVII. Achillês is told of the death of his friend,

XVIII. Resolves to return to the battle;

XIX. And is reconciled to Agamemnon.

XX. A general battle ensues, in which the gods are permitted to take part.

XXI. The battle rages with great fury, the slaughter is frightful; but the Trojans, being routed, retreat into their town, and close the gates.

XXII. Achillês slays Hector before he is able to enter the gates, and the battle is at an end. Nothing now remains but

XXIII. To burn the body of Patroclos, and celebrate the funeral games.

XXIV. Old Priam, going to the tent of Achillês, craves the body of his son Hector; Achillês gives it up, and the poem concludes with the funeral rites of the Trojan hero.

✱ Virgil continues the tale from this point. Shows how the city was taken and burnt, and then continues with the adventures of Æne'as, who escapes from the burning city, makes his way to Italy, marries the king's daughter, and succeeds to the throne. (See ÆNEID).

Iliad (The French), The Romance of the Rose (q.v.).

Iliad (The German), The Nibelungen Lied (q.v.).

Iliad (The Portuguese), The Lusiad (q.v.).

Iliad (The Scotch), The Epigoniad, by William Wilkie (q.v.).

Iliad of Old English Literature, “The Knight’s Tale” of Palāmon and Arcite (2 syl.) in Chaucer’s *Canterbury Tales* (1388).

Illuminated Doctor (*The*), Raymond Lully (1235-1315).

John Tauler, the German mystic, is so called also (1294-1361).

Imis, the daughter and only child of an island king. She was enamoured of her cousin Philax. A fay named Pagan loved her, and, seeing she rejected his suit, shut up Imis and Philax in the “Palace of Revenge.” This palace was of crystal, and contained everything the heart could desire except the power of leaving it. For a time Imis and Philax were happy enough, but after a few years they longed as much for a separation as they had once wished to be united.—Comtesse D’Aunoy, *Fairy Tales* (“Palace of Revenge,” 1682).

Imlac of Goiama, near the mouth of the Nile; the son of a rich merchant. Imlac was a great traveller and a poet, who accompanied Rasselas in his rambles, and returned with him to the “happy valley.”—Dr. Johnson, *Rasselas* (1759).

Immo and Hildegard. As the sun went down, it threw its golden light over the heights on which the Idisburg stands. The old tower glowed, bathed in the many-colored light, and the branches of the bramble-berry overspread the low wall of the castle with a net work of purple and gold. In the lower portion of the enclosed court, the children of the townspeople, brought there by their parents, were shouting and calling in their play. On the highest point within the castle wall, stands a linden tree, that makes a thick arbor, with its broad leaves reaching nearly to the ground. It was a lovely spot. Wild hare-bells bloomed in its light shade, and little butterflies fluttered here and there. The birds gathered their young ones together in the sheltering branches of the tree, and the crickets chirped in chorus to the note of the feathered songsters. Here sat Hildegard, the count’s daughter, her hands folded in her lap as she looked down into the valley, over the fields of heather, over the forest trees, and over the rolling hills, far into the distance, where earth and sky seemed to melt together in the evening glow. At a respectful distance, some old servingmen, who had been sent up there for

her protection, were lying on the ground, but their backs were turned to the maiden as they looked down to the Main, and pointed out to one another the border towns of the enemy, descried under the light clouds. Where Hildegard sat all was still; only a few sounds from the bustling camp made their way up to her. From one side came the lowing of the cows, and every now and then a hoof drew nearer, and the leaves of her tree were pulled about, and there was a crackling and a rustling in the branches. Hildegard turned and scared away the intruders, but they came back again, and the maiden at last forgot in her dreaming her dainty-mouthed visitors.

Her lips stirred, and softly sounded the words of a holy hymn, as she sang:

Audi, benigne Conditor,
Nostras preces cum fletibus
Hear, Kind Creator,
Our prayers and our weeping.

But, in her singing, her thoughts dwelt less on the Creator than on a certain suppliant who, only a few weeks before, had repeated these same words to her in jest. And while she sang, and with clear eyes looked straight before her, it seemed to her that her song was echoed from above her in the tree. She stopped singing; then there was a rustling in the branches, and through the whispering of the leaves, she heard the same air repeated above her head, but to other words; and she heard from the height:

Rana coaxit suaviter
In foliis viridibus.
The frog croaks softly
In the green herbage.

Hildegard sat motionless; a smile hovered about her mouth, and a deep blush suffused her cheek; but she dared not risk looking up, for fear lest the pleasant dream should be ended. "Is it thou, my comrade?" she softly murmured. But hardly had she spoken before she repented the too familiar speech.

“I am lying [here](#) above thee, in the green leaves,” sounded back to her from overhead. “Right comfortable is my bed on the strong branch; look upward, if so please thee, that I may once more see those large eyes of thine, since it is they that have brought me hither.”

The maiden sprang lightly up, and turned toward the branch. In the same instant Immo thrust his head quickly out, and clinging to the branch with one hand he threw the other round her neck, and kissed her on the mouth. “Good day, comrade,” he said. “That is what I made up my mind to do, and I have done it!” He looked out once more from his hiding-place, and gazed tenderly upon her blushing cheek.—Gustav Freytag, *The Wrens’ Nest*.

Immortal Four of Italy (*The*): Dantê (1265-1321), Petrarch (1304-1374), Ariosto (1474-1533), and Tasso (1544-1595).

The poets read he o’er and o’er,
And most of all the Immortal Four
Of Italy.

Longfellow, *The Wayside Inn*, (prelude).

Imogen, daughter of Cym’beline (3 *syl.*), king of Britain, married clandestinely Posthumus Leonātus; and Posthumus, being banished for the offence, retired to Rome. One day, in the house of Philario, the conversation turned on the merits of wives, and Posthumus bet his diamond ring that nothing could tempt the fidelity of Imogen. Iachimo [accepted](#) the wager, laid his plans, and after due time induced Posthumus to believe that Imogen had played false, showing, by the way of proof, a bracelet, which he affirmed she had given him; so Posthumus handed over to him the ring given him by Imogen at parting. Posthumus now ordered his servant Pisanio to inveigle Imogen to Milford Haven, under pretence of seeing her husband, and to murder her on the road; but Pisanio told Imogen his instructions, advised her to enter the service of Lucius, the Roman general in Britain, as a page, and promised that he would make Posthumus believe that she was dead. This was done; and not long afterwards a battle ensued, in which the Romans were defeated, and Lucius, Iachimo, and Imogen were taken prisoners. Posthumus also took part in the battle, and obtained for his services the royal pardon. The captives being brought before Cymbeline,

Lucius entreated the king to liberate Imogen. The petition was not only granted, but Imogen was permitted, at the same time, to ask a boon of the British king. She only begged that Iachimo should inform the court how he came by the ring he was wearing on his finger. The whole villainy was thus revealed, a reconciliation took place, and all ended happily. (See ZINEURA.)—Shakespeare, *Cymbeline* (1605).

Im'ogine (*The Fair*), the lady betrothed to Alonzo “the Brave,” and who said to him, when he went to the wars: “If ever I marry another, may thy ghost be present at the bridal feast, and bear me off to the grave.” Alonzo fell in battle; Imogine married another; and, at the marriage feast, Alonzo’s ghost, [claiming](#) the fulfilment of the compact, carried away the bride.—M. G. Lewis, *Alonzo the Brave and the Fair Imogine* (1795).

Imogine (*The lady*), wife of St. Aldobrand. Before her marriage she was courted by Count Bertram, but the attachment fell through, because Bertram was outlawed and became the leader of a gang of thieves. It so happened one day that Bertram, being shipwrecked off the coast of Sicily, was conveyed to the castle of Lady Imogine, and the old attachment revived on both sides. Bertram murdered St. Aldobrand; Imogine, going mad, expired in the arms of Bertram; and Bertram killed himself.—C. Maturin, *Bertram* (1816).

Imoin'da (3 syl.), daughter of a white man who went to the court of Angola, changed his religion, and grew great as commander of the forces. His daughter was married to Prince Oroonoko. Soon afterwards the young prince was trappened by Captain Driver, taken to Surinam, and sold for a slave. Here he met his young wife, whom the lieutenant-governor wanted to make his mistress, and Oroonoko headed a rising of the slaves. The end of the story is that Imoinda slew herself; and Oroonoko, having stabbed the lieutenant-governor, put an end to his own life.—Thomas Southern, *Oroonoko* (1696).

Impertinent (*The Curious*), an Italian, who, to make trial of his wife’s fidelity, persuades his friend to try and seduce her. The friend succeeds in winning the lady’s love, and the impertinent curiosity of the husband is

punished by the loss of his friend and wife too.—Cervantes, *Don Quixote*, I. iv. 5 (an episode, 1605).

Impostors (*Literary*).

1. BERTRAM (*Dr. Charles Julius*), professor of English at Copenhagen. He gave out that he had discovered, in 1747, in the library of that city, a book entitled *De Situ Britannicæ*, by Richardus Corinensis. He published this with two other treatises (one by Gildas Badon'icus, and the other by Nennius Banchorensis) in 1757. The forgery was exposed by J. E. Mayor, in his preface to *Ricardi de Cirencestria Speculum Historiale*.

2. CHATTERTON (*Thomas*), published in 1777 a volume of poems, which he asserted to be from the pen of Thomas Rowley, a monk of the fifteenth century. The forgery was exposed by Mason and Gray.

3. IRELAND (*Samuel William Henry*), published, in 1796, a series of papers which he affirmed to be by [Shakespeare](#), together with the tragedy of *Lear* and a part of *Hamlet*. Dr. Parr, Dr. Valpy, James Boswell, Herbert Croft, and Pye, the [laureate](#), signed a document certifying their convictions that the collection was genuine; but Ireland subsequently confessed the forgery. He also wrote a play entitled *Vortigern and Rowena*, which he asserted was by Shakespeare; but Malone exposed the imposition.

4. LAUDER (*William*), published, in 1751, false quotations from Masenius, a Jesuit of Cologne, Taubman, a German, Staphorstius, a learned Dutchman, and others, to “prove Milton a gross plagiarist.” Dr. Douglas demonstrated that the citations were incorrect, and that often several lines had been foisted in to make the parallels. Lauder confessed the fact afterwards (1754).

5. MENTZ, who lived in the ninth century, published fifty-nine decretals, which he ascribed to Isadore of Seville, who died in the sixth century. The object of these letters was either to exalt the papacy, or to enforce some law assuming such exaltation. Among them is the decretal of St. Fabian, instituting the rite of the chrism, with the decretals of St. Anacletus, St. Alexander, St. Athanasius, and so on. They have all been proved to be barefaced forgeries.

6. PEREIRA (*Colonel*), a Portuguese, professed to have discovered in the convent of St. Maria de Merinhão, nine books of Sanchoni'athon, which he

published in 1837. It was found that the paper of the MS. bore the watermark of the Osnabrück paper-mills.

7. PSALMANAZAR (*George*), who pretended to be a Japanese, published, in 1705, an *Historical and Geographical Description of Formosa, an Island belonging to the Empire of Japan*. He was an Englishman, born in London, name unknown (died 1763).

8. SMITH (*Joseph*), professed that his *Book of Mormon*, published in 1830, was a direct revelation to him by the angel Mormon; but it was really the work of a Rev. Solomon Spalding. Smith was murdered in Carthage jail in 1844.

9. SURTEES (*Robert*), sent Sir Walter Scott several ballads, which were inserted in good faith in the *Border Minstrelsy*, but were in fact forgeries. For example, a ballad on *A Feud between the Riddleys and the Featherstones*, said to be taken down from the mouth of an old woman on Alston Moor (1806); *Lord Ewrie*, said to be taken down from the mouth of Rosa Smith of Bishop Middleham, æt. 91 (1807); and *Barthram's Dirge* (1809).

The *Korân* was said by Mahomet to be revealed to him by the angel Gabriel, but it was in reality the work of a Persian Jew, a Jacobite and a Nestorian. The detached parts of the *Korân* were collected into a volume by Abû Bekr in 634. Mahomet died in 632.

Improvisators.

ACCOLTI (*Bernardo*), of Arezzo, called the *Unico Areti'no* (1465-1535).

AQUILANO (*Serafino*), born at Aquila (1466-1500).

BANDETTINI (*Teresa*), (1756-*). Marone, Quercio, and Silvio ANTONIANO (eighteenth century).

BERONICIUS (*P. J.*), who could convert extempore into Latin or Greek verse a Dutch newspaper or anything else which he heard (died 1676).

CORILLA (*Maria Magdalena*), of Pistoia. Mde. de Staël has borrowed her Corinne from this improvisatrix. Crowned at Rome in 1766 (1740-1800).

GIANNI (*Francis*), an Italian, made imperial poet by Napoleon, whose victories he celebrated in verse (1759-1823).

JEHAN (*Núr*), of Bengal, during the sultanship of Jehánger. She was the inventor of the otto of roses (died 1645).

KARSCH (*Anne Louisa*), of Germany.

MAZZEI (*Signora*), the most talented of all improvisators.

METASTASIO (*Pietro B.*), of Assisi, who developed, at the age of ten, a wonderful talent for extemporizing in verse (1698-1782).

PERFETTI (*Bernardino*), of Sienna, who received a laurel crown in the capitol, an honor conferred only on Petrarch and Tasso (1681-1747).

PETRARCH (*Francesco*), who introduced the amusement of improvisation (1304-1374).

ROSSI, beheaded at Naples in 1799.

SERAFINO D'AQUILA. (See above, "Aquilano.")

SERIO, beheaded at Naples in 1799.

SGRICCI (*Tommaso*), of Tuscany (1788-1832). His *Death of Charles I.*, *Death of Mary Queen of Scots*, and *Fall of Missolonghi* are very celebrated.

TADDEI (*Rosa*), (1801-).

ZUCCO (*Marc Antonio*), of Verona (*-1764).

To these add Cicconi, Bindocci, Sestini, the brothers Clercq of Holland, Wolfe of Altöna, Langenschwarz of Germany, Eugène de Pradel of France, and Thomas Hood (1798-1845).

Inconstant (*The*), a comedy by G. Farquhar (1702). "The inconstant" is young Mirabel, who shilly-shallies with Oria'na till she saves him from being murdered by four bravoos in the house of Lamorce (2 *syl.*).

This comedy is a *réchauffé* of the *Wild-goose Chase*.—Beaumont and Fletcher (1652).

Incorruptible (*The*). Maximilian Robespierre was so called by his friends in the Revolution (1756-1794).

"William Shippen," says Horace Walpole, "is the only man proof against a bribe."

✱✱ Fabricius, the Roman hero, could not be corrupted by bribes, nor influenced by threats. Pyrrhus declared it would be as easy to divert the sun from its course as Fabricius from the path of duty.—*Roman Story*.

In'cubus, a spirit half human and half angelic, living in mid-air between the moon and our earth.—Geoffrey, *British History*, vi. 18 (1142).

Indra, god of the elements. His palace is described by Southey in *The Curse of Kehama*, vii. 10 (1809).

Inesilla de Cantarilla, daughter of a Spanish lute-maker. She had the unusual power of charming the male sex during the whole course of her life, which exceeded 75 years. Idolized by the noblemen of the old court, she saw herself adored by those of the new. Even in her old age she had a noble air, an enchanting wit, and graces peculiar to herself suited to her years.—Lesage, *Gil Blas*, viii. 1 (1735).

I'nez of Cadiz, addressed in *Childe Harold*, i. (after stanza 84). Nothing known of her.

Inez (Donna), mother of Don Juan. She trained her son according to prescribed rules with the strictest propriety, and designed to make him a model of all virtues. Her husband was Don José, whom she worried to death by her prudery and want of sympathy. Donna Inez was a “blue-stocking,” learned in all the sciences, her favorite one being “the mathematical.” She knew every European language, “a little Latin and less Greek.” In a word, she was “perfect as perfect is,” according to the standard of Miss Edgeworth, Mrs. Trimmer, and Hannah More, but had “a great opinion of her own good qualities.” Like Tennyson’s “Maud,” this paragon of women was, to those who did not look too narrowly, “faultily faultless, icily regular, splendidly null.”—Bryon, *Don Juan*, i. 10-30 (1819).

Inez de Castro, crowned six years after her death. The tale is this: Don Pedro, son of Alfonso IV. of Portugal, privately married, in 1345, the “beauty of Castile,” and Alfonso was so indignant that he commanded her to be put to death (1355). Two years afterwards, Don Pedro succeeded to the crown, and in 1361 had the body of Inez exhumed and crowned.

Camoens, the Portuguese poet, has introduced this story in his *Lusiad*. A. Ferreira, another Portuguese poet, has a tragedy called *Inez de Castro* (1554); Lamotte produced a tragedy with the same title (1723); and Guiraud another in 1826. (See next art).

Inez de Castro, the bride of Prince Pedro, of Portugal, to whom she was clandestinely married. The King Alfonso and his minister Gonzalez, not knowing of this marriage, arranged a marriage for the young prince with a

Spanish princess, and when the prince refused his consent, Gonzalez ferreted out the cause, and induced Inez to drink poison. He then put the young prince under arrest, but as he was being led away, the announcement came that Alfonso was dead and Don Pedro was his successor. The tables were now turned, for Pedro was instantly released, and Gonzalez led to execution.—Ross Neil, *Inez de Castro* or *The Bride of Portugal*. (See previous art).

Inez Morse. A New England woman, determined to pay off the mortgage left by her dead father upon the farm. She sells all her honey to help on this object; “When the mortgage is paid off, we’ll have warm biscuit and honey for supper,” she says, half-jestingly. She holds off a suitor for years, until the mortgage is paid. She promised her father it should be done. The day the last payment is made, she hears that “Willy” has married another girl. They have warm biscuits and honey for tea that night.—Mary E. Wilkin’s *A Taste of Honey* (1887).

Infant Endowed with Speech. The Imâm Abzenderoud excited the envy of his confraternity by his superior virtue and piety, so they suborned a woman to father a child upon him. The imâm prayed to Mahomet to reveal the truth, whereupon the new-born infant told in good Arabic who his father was, and Abzenderoud was acquitted with honor.—T. S. Gueulette, *Chinese Tales* (“Imâm Abzenderoud,” 1723).

Infant of Luback, Christian Henry Heineken. At one year old he knew the chief events of the Pentateuch!! at thirteen months he knew the history of the Old Testament!! at fourteen months he knew the history of the New Testament!! at two and a half years he could answer any ordinary question of history or geography!! and at three years old he knew German, French, and Latin!!

Inferno (*The*), in thirty-four cantos, by Dantê [Alighieri] (1300). While wandering through a wood (*this life*), the poet comes to a mountain (*fame*), and begins to climb it, but first a panther (*pleasure*), then a lion (*ambition*), and then a she-wolf (*avarice*), stand in his path to slay him. The appearance of Virgil (*human wisdom*), however, encourages him (canto i.), and the

Mantuan tells him he is sent by three ladies [Beatrice (*faith*), Lucia (*grace*), and Mercy] to conduct him through the realms of hell (canto ii.). On they proceed together till they come to a portal bearing this inscription: ALL HOPE ABANDON YE WHO ENTER HERE; they pass through, and come to that neutral realm where dwell the spirits of those not good enough for heaven nor bad enough for hell, “the praiseless and the blameless dead.” Passing through this border-land, they command old Charon to ferry them across the Achëron to Limbo (canto iii.), and here they behold the ghosts of the unbaptized, “blameless of sin,” but not members of the Christian Church. Homer is here, Horace, Ovid, and Lucan, who enroll Dantê “sixth of the sacred band.” On leaving Limbo, our adventurer follows his guide through the seven gates which lead to the inferno, an enormous funnel-shaped pit, divided into stages. The outer, or first “circle,” is a vast meadow, in which roam Electra (mother of Dardānus, the founder of Troy), Hector, Æne’as, and Julius Cæsar; Camilla and Penthesile’a; Latīnus and Junius Brutus; Lucretia, Marcia (Cato’s wife), Julia (Pompey’s wife), and Cornelia; and here “a part retired,” they see Saladin, the rival of Richard the Lion-heart. Linos is here and Orpheus; Aristotle, Socratês, and Plato; Democritōs, who ascribed creation to blind chance, Diogēnês, the cynic, Heraclītōs, Emped’oclês, Anaxag’oras, Thalēs, Dioscor’idês, and Zeno; Cicero and Senēca, Euclid and Ptolemy, Hippocrātês and Galen, Avīcen, and Averroês, the Arabian translator and commentator of Aristotle (canto iv.). From the first stage they descend to the second, where Minos sits in judgment on the ghosts brought before him. He indicates what circle a ghost is to occupy by twisting his tail round his body: two twists signify that the ghost is to be banished to the second circle; three twists that it is to be consigned to the third circle, and so on. Here, says the poet, “light was silent all,” but shrieks and groans and blasphemies were terrible to hear. This circle is the hell of carnal and sinful love, where Dante recognizes Semirāmis, Dido, Cleopatra, and Helen; Achillês and Paris; Tristan, the lover of his uncle’s wife, Isoldê; Lancelot, the lover of Queen Guinever; and Francesca, the lover of Paolo, her brother-in-law (canto v.). The third circle is a place of deeper woe. Here fall in ceaseless showers, hail, black rain, and sleety flaw; the air is cold and dun; and a foul stench arises from the soil. Cerbërus keeps watch here, and this part of the inferno is set apart for gluttons, like Ciacco (2 *syl.*). From this stage the two poets pass on to the “fourth steep ledge,” presided over by

Plutus (canto vi.), a realm which “hems in all the woe of all the universe.” Here are gathered the souls of the avaricious, who wasted their talents, and made no right use of their wealth. Crossing this region, they come to the “fifth steep,” and see the Stygian Lake of inky hue. This circle is a huge bog in which “the miry tribe” flounder, and “gulp the muddy lees.” It is the abode of those who put no restraint upon their anger (canto vii.). Next comes the city of Dis, where the souls of heretics are “interred in vaults” (cantos viii., ix.). Here Dantê recognizes Farina’ta (a leader of the Ghibelline faction), and is informed that the Emperor Frederick II. and Cardinal Ubaldini are amongst the number (canto x.). The city of Dis contains the next three circles (canto xi.), through which Nessus conducts them; and here they see the Minotaur and the Centaurs, as Chiron, who nursed Achillês and Pholus the passionate. The first circle of Dis (the sixth) is for those who by force or fraud have done violence to *man*, as Alexander the Great, Dionysius of Syracuse, Attila, Sextus, and Pyrrhus (canto xii.). The next (the seventh circle) is for those who have done violence to *themselves*, as suicides; here are the Harpies, and here the souls are transformed to trees (canto xiii.). The eighth circle is for the souls of those who have done violence to *God*, as blasphemers and heretics; it is a hell of burning, where it snows flakes of fire. Here is Cap’aneus (3 *syl.*) (canto xiv.), and here Dantê held converse with Brunetto, his old schoolmaster (canto xv.). Having reached the confines of the realm of Dis, Ger’yon carries Dantê into the region of Malêbolgê (4 *syl.*), a horrible hell, containing ten pits or chasms (canto xvii.): In the first is Jason; the second is for harlots (canto xviii.); in the third is Simon Magus, “who prostituted the things of God for gold;” in the fourth, Pope Nicholas III. (canto xix.); in the fifth the ghosts had their heads “reversed at the neckbone,” and here are Amphiarâos, Tirêsius, who was first a woman and then a man, Michael Scott, the magician, with all witches and diviners (canto xx.); in the sixth, Caïaphas and Annas, his father-in-law (canto xxiii.); in the seventh, robbers of churches, as Vanni Fucci, who robbed the sacristy of St James’ in Pistoia, and charged Venni della Nona with the crime, for which she suffered death (canto xxiv.); in the eighth, Ulyssês and Diomed, who were punished for the stratagem of the Wooden Horse (cantos xxvi., xxvii.); in the ninth, Mahomet and Ali, “horribly mangled” (canto xxviii.); in the tenth, alchemists (canto xxix.), coiners and forgers, Potiphar’s wife, Sinon the

Greek, who deluded the Trojans (canto xxx.), Nimrod, Ephialtés, and Antæus, with other giants (canto xxxi.). Antæus carries the two visitors into the nethermost gulf, where Judas and Lucifer are confined. It is a region of thick-ribbed ice, and here they see the frozen river of Coccytus (canto xxxii.). The last persons the poet sees are Brutus and Cassius, the murderers of Julius Cæsar (canto xxxiv.). Dantê and his conductor, Virgil, then make their exit on the “southern hemisphere,” where once was Eden, and where the “moon rises when here evening sets.” This is done that the poet may visit Purgatory, which is situated in mid-ocean, somewhere near the antipodes of Judea.

* Canto xvi. opens with a description of Fraud, canto xxxiii. contains the tale of Ugolino, and canto xxxiv. the description of Lucifer.

Ingeborg. Daughter of a Norwegian king. She is loved as child and woman by Frithiof, who finally marries her.—*Frithiof Saga*.

Ingelram (*Abbot*), formerly superior of St. Mary’s Convent.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Inglewood (*Squire*), a magistrate near Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Inglis (*Corporal*), in the royal army under the leadership of the duke of Monmouth.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Ingo, the son of Ingbert, king of the Vandals. Driven from his throne by his uncle, he seeks refuge among the Thuringians, where he loves and marries Irmgard. They are both slain in a siege, leaving one son, an infant.

Ingoldsby (*Thomas*), the Rev. Richard Harris Barham, author of *Ingoldsby Legends* (1788-1845).

Ingraban, a descendant of the child of Ingo and Irmgard, a wild, untamed young Pagan, who is finally converted to Christianity under Bishop Winfried, or Boniface.

Ini, Ine, or Ina, king of Wessex; his wife was Æthelburh; both were of the royal line of Cerdic. After a grand banquet, King Ini set forth to sojourn in another of his palaces, and his queen privately instructed his steward to “fill the house they quitted with rubbish and offal, to put a sow and litter of pigs in the royal bed, and entirely dismantle the room.” When the king and queen had gone about a mile or so, the queen entreated her husband to return to the house they had quitted, and great was his astonishment to behold the change. Æthelburh then said, “Behold what vanity of vanities is all earthly greatness! Where now are the good things you saw here but a few hours ago? See how foul a beast occupies the royal bed. So will it be with you unless you leave earthly things for heavenly.” So the king abdicated his kingdom, went to Rome, and dwelt there as a pilgrim for the rest of his life.

... in fame great Ina might pretend
With any king since first the Saxons came to shore.
Drayton, *Polyolbion*, xi. (1613).

Inkle and Yar'ico, hero and heroine of a story by Sir Richard Steele, in the *Spectator* (No. 11). Inkle is a young Englishman who is lost in the Spanish main. He falls in love with Yarico, an Indian maiden, with whom he consorts; but no sooner does a vessel arrive to take him to Barbadoes than he sells Yarico as a slave.

George Colman has dramatized this tale (1787).

Innocents (*The*), the babes of Bethlehem cut off by Herod the Great.

* John Baptist Marino, an Italian poet, has a poem on *The Massacre of the Innocents* (1569-1625).

Innogen or INOGENE (3 *syl.*), wife of Brute (1 *syl.*), mythical king of Britain. She was daughter of Pan'drasos of Greece.

Thus Brute this realme unto his rule subdewd ...
And left three sons, his famous progeny,
Born of fayre Inogene of Italy.

Spenser, *Faëry Queen*, ii. 10 (1590).

And for a lasting league of amity and peace,
Bright Innogen, his child, for wife to Brutus gave.

M. Drayton, *Polyolbion*, I. (1612).

Insane Root (*The*), hemlock. It is said that those who eat hemlock can see objects otherwise invisible. Thus when Banquo had encountered the witches, who vanished as mysteriously as they appeared, he says to Macbeth, "Were such things [*really*] here ... or have we eaten [*hemlock*] of the insane root, that takes the reason prisoner," so that our eyes see things that are not?—Macbeth, act i. sc. 3 (1606).

Interpreter (*Mr.*), in Bunyan's *Pilgrim's Progress*, means the Holy Ghost as it operates on the heart of a believer. He is lord of a house a little beyond the Wicket Gate.—Pt. i. (1678).

Inveraschal'loch, one of the Highlanders at the Clachan of Aberfoyle.—Sir W. Scott, *Rob Roy* (time, George I.).

Invin'cible Doctor (*The*), William of Occam; also called *Doctor Singulāris* (1270-1347).

Invisible Knight (*The*), Sir Garlon, brother of King Pellam (nigh of kin to Joseph of Arimathy).

“He is Sir Garlon,” said the knight, “he with the black face, he is the marvellest knight living, for he goeth invisible.”—Sir T. Malory, *History of Prince Arthur*, i. 39 (1470).

Invisibility is obtained by amulets, dress, herbs, rings, and stones.

Amulets: as the capon-stone called “Alectoria,” which rendered those invisible who carried it about their person.—*Mirror of Sornes*.

Dress: as Alberich's cloak called “Tarnkappe” (2 *syl.*) which Siegfried got possession of (*The Nibelungen Lied*); the mantle of Hel Keplein (*q.v.*); and Jack the Giantkiller had a cloak of invisibility as well as a cap of knowledge. The helmet of Perseus of Hadês (*Greek Fable*) and Mambrino's helmet rendered the wearers invisible. The *moros musphonon* was a girdle of invisibility.—Mrs. Centlivre, *A Bold Stroke for a Wife*.

Herbs: as fern-seed, mentioned by Shakespeare and Beaumont and Fletcher.

Rings: as Gyges's ring, taken from the flanks of a brazen horse. When the stone was turned inwards, the wearer was invisible (Plato). The ring of Otnit, king of Lombardy, according to *The Heldenbuch*, possessed a similar virtue. Reynard's wonderful ring had three colors, one of which (the green) caused the wearer to be invisible (*Reynard the Fox*, 1498); this was the gem called heliotrope.

Stones: as heliotrope, mentioned by Boccaccio in his *Decameron* (day viii. 3). It is of a green hue. Solīnus attributes this power to the *herb* heliotrope: “Herba ejusdem nominis ... eum, a quocumque gestabitur, suptrahit visibus obviorum.”—*Geog.*, xl.

Invulnerability. Stones taken from the cassan plant, which grows in Pauten, will render the possessor invulnerable.—Odoricus, *In Hakluyt*.

A dip in the river Styx rendered Achillês invulnerable.

Medea rendered Jason proof against wounds and fire by anointing him with the Promethe'an unguent.—*Greek Fable*.

Siegfried was rendered invulnerable by bathing his body in dragon's blood.—*Nibelungen Lied*.

Ion, the title and hero of a tragedy by T. N. Talfourd (1835). The oracle of Delphi had declared that the pestilence which raged in Argos was sent by way of punishment for the misrule of the race of Argos, and that the vengeance of the gods could be averted only by the extirpation of the guilty race. Ion, the son of the king, offered himself a willing sacrifice, and as he was dying, Irus entered and announced that "the pestilence was abating."

Io'na's Saint, St. Columb, seen on the top of the church spires, on certain evenings every year, counting the surrounding islands, to see that none of them have been sunk by the power of witchcraft.

As Iona's saint, a giant form,
Throned on his towers conversing with the storm ...
Counts every wave-worn isle and mountain hoar
From Kilda to the green Ierne's shore [*from the Hebrides to Ireland*].
Campbell, *The Pleasures of Hope*, ii. (1799).

I-pal-ne-mo'-ani (i.e. *He by whom we live*), a title of God, used by the ancient Mexicans.

"We know him," they reply,
"The great 'Forever-One,' the God of gods,
Ipalnemoani."—Southey, *Madoc*, i. 8 (1805).

Iphigeni'a, daughter of Agamemnon, king of Argos. Agamemnon vowed to offer up to Artēmis the best possession that came into his hands during the ensuing twelve months. This happened to be an infant daughter, to whom he gave the name of Iphigeniā, but he forbore to fulfil his vow. When he went on his voyage to Troy, the fleet was wind-bound at Aulis, and Kalchas, the priest, said it was because Agamemnon had not carried out his vow; so Iphigenia, then in the pride of womanhood, was bound to the altar.

Artemis, being satisfied, carried the maiden off to Tauris, where she became a priestess, and substituted a hind in her place.

For parallel instances, such as Abraham and Isaac, Jephthah and his daughter, Idomeneus and his son, etc., see IDOMENEUS.

When a new Iphigene, she went to Tauris.

Byron, *Don Juan*, x. 49 (1821).

Iphis, the woman who was changed to a man. The tale is this: Iphis was the daughter of Lygdus and Telethusa of Crêtê. Lygdus gave orders that if the child about to be born was a girl, it was to be put to death. It happened to be a girl; but the mother, to save it, brought it up as a boy. In due time, the father betrothed Iphis to Ianthê, and the mother, in terror, prayed to Isis for help. Her prayer was heard, for Isis changed Iphis into a man on the day of espousals.—Ovid, *Metaph.*, ix. 12; xiv. 699.

* Cæneus [*Se.nuce*] was born of the female sex, but Neptune changed her into a man. Ænêas found her in hadês changed back again.

Tirêsius, the Theban prophet, was converted into a girl for striking two serpents, and married. He afterwards recovered his sex.

Ippolito (*Don*), Italian priest, who should never have taken orders. He is handsome, sensitive and susceptible, and has for a pupil Florida Vervain, an American girl. He loves her and tells her so. She pities him, advises him to break the shackles of his priesthood and go to America. When she departs, he succumbs to despair and Roman fever. On his death-bed he disabuses Florida's American lover of the impression that the girl loved the priest.—W. D. Howells, *A Foregone Conclusion* (1874).

Iras, a female attendant on Cleopatra. When Cleopatra had arrayed herself with robe and crown, prior to applying the asps, she said to her two female attendants, "Come take the last warmth of my lips. Farewell, kind Charmian! Iras, farewell!" And having kissed them, Iras fell down dead, either broken-hearted or else because she had already applied an asp to her arm, as Charmian did a little later.—Shakespeare, *Antony and Cleopatra* (1608).

Ireby (*Mr*), a country squire.—Sir W. Scott, *Two Drovers* (time, George III.).

Ireland (*S. W. H.*), a literary forger. His chief forgery is *Miscellaneous Papers and Instruments, under the hand and seal of William Shakespeare, including the tragedy of King Lear, and a small fragment of Hamlet, from the original*, folio, £6 4s. (1795).

His most impudent forgery was the production of a new play, which he tried to palm off as Shakespeare's. It was called *Vortigern and Rowena*, and was actually represented at Drury Lane Theatre, in 1796.

Weeps o'er false Shakesperian lore
Which sprang from Maisterre Ireland's store,
Whose impudence deserves the rod
For having aped the Muse's god.
Chalcographomania.

Ireland (*The Fair Maid of*), the ignis fatuus.

He had read ... of ... the *ignis fatuus*, ... by some called "Will-with-the-whisp" or "Jack-with-the-lantern," and likewise ... "The Fair Maid of Ireland."—R. Johnson, *The Seven Champions of Christendom*, i. 7. (1617).

Ireland's Three Saints. The three great saints of Ireland are St. Patrick, St. Columb, and St. Bridget.

Ireland's Three Tragedies: (1) *The Death of the Children of Touran*; (2) *The Death of the Children of Lir*; and (3) *The Death of the Children of Usnach*.—O'Flannagan, *Transactions of the Gaelic Society of Dublin*, i.

Irem (*The Garden of*), mentioned in the *Korân*, lxxxix. It was the most beautiful of all earthly paradises, laid out for Shedad', king of Ad; but no sooner was it finished than it was struck with the lightning-wand of the death-angel, and was never after visible to the eye of man.

The paradise of Irem this ...
A garden more surpassing fair

Than that before whose gate
The lightning of the cherub's fiery sword
Waves wide to bar access.

Southey, *Thalaba the Destroyer*, i. 22 (1797).

Ire'na, Ireland personified. Her inheritance was withheld by Grantorto (*rebellion*), and Sir Artegal was sent by the queen of Faëry-land to succor her. Grantorto being slain Irena was restored, in 1588, to her inheritance.—Spenser, *Faëry Queen*, v. (1596).

Ire'ne (3 syl.), daughter of Horush Barbarossa, the Greek renegade and corsair-king of Algiers. She was rescued in the siege of Algiers by Selim, son of the Moorish king, who fell in love with her. When she heard of the conspiracy to kill Barbarossa, she warned her father; but it was too late; the insurgents succeeded, Barbarossa was slain by Othman, and Selim married Irenê.—J. Browne, *Barbarossa* (1742).

Irene (3 syl.), wife of Alexius Comne'nus, emperor of Greece.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Irene Lapham. Second daughter of a self-made man; wonderfully beautiful, unsophisticated, and beginning to have social ambitions, founded upon acquaintance with the Bromfield Coreys. She is quite sure and naively glad that Tom Corey admires, perhaps loves her, until undeceived by his declaration to her sister. Then she gives him up and goes away for a while. Hearing of her father's failure in business, she rushes back and takes her place in the family as an energetic spinster. William Dean Howells, *The Rise of Silas Lapham* (1884).

Ire'nus. Peaceableness personified. (Greek, *eirênê*, "peace"). Phineas Fletcher, *The Purple Island*, x. (1633).

Iris, a messenger, a go-between. Iris was the messenger of Juno.

Wheresoe'er them art in this world's globe,
I'll have an Iris that shall find thee out.

Shakespeare, *2 Henry VI*, act v. sc. 2 (1591).

Iris and the Dying. One of the duties of Iris was to cut off a lock of hair (claimed by Proserpine) from those devoted to death, and till this was done, Death refused to accept the victim. Thus, when Dido mounted the funeral pile, she lingered in suffering till Iris was sent by Juno to cut off a lock of her hair as an offering to the black queen, but immediately this was done her spirit left the body. Than'atos did the same office to Alcestis when she gave her life for that of her husband. In all sacrifices, a forelock was first cut from the head of the victim as an offering to Proserpine.—See Euripides, *Alcestis*; Virgil, *Æneid*, iv.

Iris. Daughter of an old Latin tutor. Of her mother it is said—"Seated with her companion at the chess-board of matrimony, she had but just pushed forward her one little white pawn upon an empty square, when the Black Knight, who cares nothing for castles, or kings or queens, swooped down upon her and swept her from the larger board of life." The child's father lingered but a little while longer, and the little Iris lived with a village spinster and went to a village school. All the same, the artistic principle grew and prevailed with her, and she became painter and poet.—Oliver Wendell Holmes, *The Professor at the Breakfast-Table* (1853).

Irish Whiskey Drinker (*The*), John Sheehan, a barrister, who with "Everard Olive of Tipperary [Hall](#)," wrote a series of pasquinades in verse, which were published in *Bentley's Miscellany*, in 1846, and attracted considerable attention.

Irish Widow (*The*), a farce by Garrick (1757). Martha Brady, a blooming young widow of 23, is in love with William Whittle, the nephew of old Thomas Whittle, a man 63 years of age. It so happens that William cannot touch his property without his uncle's consent, so the lovers scheme together to obtain it. The widow pretends to be in love with the old man, who proposes to her and is accepted; but she now comes out in a new character, as a loud, vulgar, rollicking, extravagant low Irishwoman. Old Whittle is thoroughly frightened, and not only gets his nephew to take the lady off his hands, but gives him £5000 for doing so.

Irol'do, the friend of Prasildo, of Babylon. Prasildo falls in love with Tisbi'na, his friend's wife, and, to escape infamy, Iroldo and Tisbina take

“poison.” Prasildo, hearing from the apothecary that the supposed poison is innocuous, goes and tells them so, whereupon Iroldo is so struck with his friend’s generosity that he quits Babylon, leaving Tisbina to Prasildo. Subsequently Iroldo’s life is in peril, and Prasildo saves his friend at the hazard of his own life.—Bojardo, *Orlando Innamorato* (1495).

Irolit’a, a princess, in love with Prince Parcīnus, her cousin. The fairy Dan’amo wanted Parcīnus to marry her daughter Az’ira, and therefore tried to marry Irolita to Brutus; but her plans were thwarted, for Parcīnus married Irolita, and Brutus married Azira.—D’Aunoy, *Perfect Love*.

Iron Arm. Captain François de Lanoue, a Huguenot, was called *Bras de Fer*. He died at the siege of Lamballe (1531-1591).

Iron Chest (*The*), a drama by G. Colman, based on W. Godwin’s novel of *Caleb Williams*. Sir Edward Mortimer kept in an iron chest certain documents relating to a murder for which he had been tried and honorably acquitted. His secretary, Wilford, out of curiosity, was prying into this box, when Sir Edward entered and threatened to shoot him; but on reflection, spared the young man’s life, and told him all about the murder, and swore him to secrecy. Wilford, unable to endure the watchful and suspicious eye of his master, ran away; but Sir Edward dogged him like a bloodhound, and at length accused him of robbery. The charge could not be substantiated, so Wilford was acquitted. Sir Edward confessed himself a murderer, and died (1796).

Iron Duke (*The*), the duke of Wellington (1769-1852).

Iron Emperor (*The*), Nicholas of Russia (1796, 1826-1855).

Iron Hand, Goetz von Berlichingen, who replaced his right hand, which he lost at the siege of Landshut, by an iron one (sixteenth century).

✱✱ Goethe has made this the subject of an historical drama.

Iron Mask (*The Man in the*). This mysterious man went by the name of Lestang, but who he was is as much in *nubibus* as the author of the *Letters of Junius*. The most general opinion is that he was Count Er’colo Antonio

Matthioli, a senator of Mantua and private agent of Ferdinand Charles, duke of Mantua; and that his long imprisonment of twenty-four years was for having deceived Louis XIV. in a secret treaty for the purchase of the fortress of Casale. M. Loiseleur utterly denies this solution of the mystery.—See *Temple Bar*, 182-4, May, 1872.

✱ The tragedies of Zschokke in German (1795), and Fournier, in French, are based on the supposition that the man in the mask was Marechal Richelieu, a twin-brother of the *Grand Monarque*, and this is the solution given by the Abbé Soulavie.

Irons. “A man over whom vulgar prosperity had, in forming him, left everywhere her finger-marks to be seen.... He had a general air of insisting upon his immense superiority to all the world.” His self-complacency does not prevent his meddling offensively in other people’s affairs, and his success gives him the opportunity to ruin the man he hates as his intellectual and moral superior.—Arlo Bates, *The Philistines* (1888).

Ironside (*Sir*), called “The Red Knight of the Red Lands.” Sir Gareth, after fighting with him from dawn to dewy eve, subdued him. Tennyson calls him Death, and says that Gareth won the victory with a single stroke. Sir Ironside was the knight who kept the Lady Lionês (called by Tennyson “Lyonors”) captive in Castle Perilous.—Sir T. Malory, *History of Prince Arthur*, i. 134-137 (1470).

Ironside. Edmund II., king of the Anglo-Saxons, was so called from his iron armor (989, 1016-1017).

Sir Richard Steele signed himself “Nester Ironside” in the *Guardian* (1671-1729).

Ironsides. So were the soldiers of Cromwell called, especially after the battle of Marston Moor, where they displayed their iron resolution (1644).

Ironsides (*Captain*), uncle of Belfield (*Brothers*), and an old friend of Sir Benjamin Dove. He is captain of a privateer, and a fine specimen of an English naval officer.

He’s true English oak to the heart of him, and a fine old seaman-like figure he is.—Cumberland, *The Brothers*, i. 1 (1769).

Iron Tooth, Frederick II., elector of Brandenburg (*Dent de Fer*), (1657, 1688-1713).

Irrefragable Doctor (*The*), Alexander Hales, founder of the Scholastic theology (*-1245).

I'rus, the beggar of Ithâca, who ran errands for Penelopê's suitors. When Ulyssês returned home dressed as a beggar, Irus withstood him, and Ulyssês broke his jaw with a blow. So poor was Irus that he gave birth to the proverbs, "As poor as Irus," and "Poorer than Irus" (in French, *Plus pauvre qu' Irus*).

Irving (*Washington*). N. P. Willis said of Irving's reputation in England fifty years ago: "The first questions on the lips of every one to whom I am introduced as an American are of him and Cooper." Horace Smith, the author of "Rejected Addresses" pronounced him "a delightful fellow."—N. P. Willis, *Pencilings by the Way* (1835).

Irwin (*Mr*), the husband of Lady Eleanor, daughter of Lord Norland. His lordship discarded her for marrying against his will, and Irwin was reduced to the verge of starvation. In his desperation Irwin robbed his father-in-law on the high road, but relented and returned the money. At length the iron heart of Lord Norland was softened, and he relieved the necessities of his son-in-law.

Lady Eleanor Irwin, wife of Mr. Irwin. She retains her love for Lord Norland, even through all his relentlessness, and when she hears that he has adopted a son, exclaims, "May the young man deserve his love better than I have done! May he be a comfort to his declining years, and never disobey him!"—Inchbald, *Every One has His Fault* (1794).

Irwin (*Hannah*), former *confidante* of Clara Mowbray.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Isaac [Mendoza], a rich Portuguese Jew, short in stature, with a snub nose, swarthy skin, and huge beard; very conceited, priding himself upon his cunning, loving to dupe others but woefully duped himself. He chuckles to himself, "I'm cunning, I fancy; a very cunning dog, ain't I? a sly little

villain, eh? a bit roguish; he must be very wide awake who can take Isaac in.” This conceited piece of goods is always duped by every one he encounters. He meets Louisa, whom he intends to make his wife, but she makes him believe she is Clara Guzman. He meets his rival, Antonio, whom he sends to the supposed Clara, and he marries her. He mistakes Louisa’s duenna for Louisa, and elopes with her. So all his wit is outwitted.—Sheridan, *The Duenna* (1775).

Isaac of York, the father of Rebecca. When imprisoned in the dungeon of Front de Bœuf’s castle, Front de Bœuf comes to extort money from him, and orders two slaves to chain him to the bars of slow fire, but the party is disturbed by the sound of a bugle. Ultimately, both the Jew and his daughter leave England and go to live abroad.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Isaacs (*Mr.*). A mysterious man, whose majestic beauty, accomplishments, prowess and loves form the staple of the novel bearing his name.—F. Marion Crawford, *Mr. Isaacs* (1882).

Isabel. A child-love, whose image is recalled by the old man in his wayside musing—

“Poor, unknown,
By the wayside, on a mossy stone.”
Ralph Hoyt, *Old* (1859).

Isabel. A refined girl, with lofty ideals and aspirations, who marries a widower with one child. She believes him a true man who will uplift her, and finds him a refined voluptuary, coldly calculating upon the advantages to be gained from her fortune. Still faithful to herself, Isabel repels the love of a man who thoroughly appreciates her, and flies from him and temptation.—Henry James, Jr., *Portrait of a Lady* (1881).

Isabel, called the “She-wolf of France,” the adulterous queen of Edward II., was daughter of Philippe IV. (*le bel*), of France. According to one tradition, Isabel murdered her royal husband by thrusting a hot iron into his bowels, and tearing them from his body.

Isabell, sister of Lady Hartwell, in the comedy of *Wit without Money*, by Beaumont and Fletcher (1639).

Isabella or **Isabelle**, a pale brown or buff color, similar to that of a hare. It is so called from the princess Isabella of Austria, daughter of Philip II. The tale is, that while besieging Ostend, the princess took an oath that she would not change her body-linen before the town was taken. The siege, however, lasted three years, and her linen was so stained that it gave name to the color referred to (1601-1604).

The same story is related of Isabella of Castile at the siege of Grena'da (1483).

The horse that Brightsun was mounted on was as black as jet, that of Felix was grey, Cherry's was as white as milk, and that of the Princess Fairstar an Isabella.—Comtesse D'Aunoy, *Fairy Tales* ("Princess Fairstar," 1682).

Isabella, daughter of the king of Galicia, in love with Zerbi'no, but Zerbino could not marry her because she was a pagan. Her lament at the death of Zerbino is one of the best parts of the whole poem (bk. xii.). Isabella retires to a chapel to bury her lover, and is there slain by Rodomont.—Ariosto, *Orlanda Furioso* (1516).

Isabella, sister of Claudio, insulted by the base passion of An'gelo, deputy of Vienna, in the absence of Duke Vincentio. Isabella is delivered by the duke himself, and the deputy is made to marry Mariana, to whom he was already betrothed.—Shakespeare, *Measure for Measure* (1603).

Isabella, wife of Hieronimo, in *The Spanish Tragedy*, by Thomas Kyd (1588).

Isabella, mother of Ludov'ico Sforza, duke of Milan.—Massinger, *The Duke of Milan* (1622).

Isabella, a nun who marries Biron, eldest son of Count Baldwin, who disinherits him for this marriage. Biron enters the army, and is sent to the siege of Candy, where he falls, and (it is supposed) dies. For seven years Isabella mourns her loss, and is then reduced to the utmost want. In her

distress she begs assistance of her father-in-law, but he drives her from the house as a dog. Villeroy (2 syl.) offers her marriage, and she accepts him; but the day after her espousals Biron returns. Carlos, hearing of his brother's return, employs ruffians to murder him, and then charges Villeroy with the crime; but one of the ruffians impeaches, and Carlos is apprehended. Isabella goes mad, and murders herself in her distraction.—Thomas Southern, *The Fatal Marriage* (1692).

Isabella, the coadjutor of Zanga in his scheme of revenge against Don Alonzo.—Young, *The Revenge* (1721).

Isabella, princess of Sicily, in love with Roberto il Diavolo, but promised in marriage to the prince of Grana'da, who challenges Roberto to mortal combat, from which he is allured by Bertram, his fiend-father. Alice tells him that Isabella is waiting for him at the altar, when a struggle ensues between Bertram and Alice, one trying to drag him into hell, and the other trying to reclaim him to the ways of virtue. Alice at length prevails, but we are not told whether or not Roberto marries the princess.—Meyerbeer, *Roberto il Diavolo* (1831).

Isabella (Donna), daughter of Don Pedro, a Portuguese nobleman, who designs to marry her to Don Guzman, a gentleman of large fortune. To avoid this hateful marriage, she jumps from a window, with a view of escaping from the house, and is caught by a Colonel Briton, an English officer, who conducts her to the house of her friend, Donna Violantê. Here the colonel calls upon her, and Don Felix, supposing Violantê to be the object of his visits, becomes furiously jealous. After a considerable embroglio, the mystery is cleared up, and a double wedding takes place.—Mrs. Centlivre, *The Wonder* (1714).

Isabella (The countess), wife of Roberto. After a long series of crimes of infidelity to her husband, and of murder, she is brought to execution.—John Marston, *The Wonder of Women, or Sophonisba* (1605).

Isabella (The lady), a beautiful young girl, who accompanied her father on a chase. Her step-mother requested her to return and tell the cook to

prepare the milk-white doe for dinner. Lady Isabella did as she was told, and the cook replied, “Thou art the doe that I must dress.” The scullion-boy exclaimed, “Oh, save the lady’s life, and make thy pies of me!” But the cook heeded him not. When the lord returned and asked for his daughter, the scullion-boy made answer, “If my lord would see his daughter, let him cut the pasty before him.” The father, horrified at the whole affair, adjudged the step-mother to be burnt alive, and the cook to stand in boiling lead, but the scullion-boy he made his heir.—Percy, *Reliques* iii. 2.

Isabelle, sister of Léonor, an orphan; brought up by Sganarelle according to his own notions of training a girl to make him a good wife. She was to dress in serge, and keep to the house, to occupy herself in domestic affairs, to sew, knit, and look after the linen, to hear no flattery, attend no places of public amusement, never to be left to her own devices, but to run in harness like a mill-horse. The result was that she duped Sganarelle and married Valère. (See LÉONOR).—Molière, *L’école des Maris* (1661).

Isabinda, daughter of Sir Jealous Traffick, a merchant. Her father is resolved she shall marry Don Diego Barbinetto, but she is in love with Charles Gripe; and Charles, in the dress of a Spaniard, passing himself off as the Spanish don, and marries her.—Mrs. Centlivre, *The Busy Body* (1709).

Isadore, wife, fondly lamented in Albert Pike’s lines beginning:

“Thou art lost to me forever! I have lost thee, [Isadore!](#)”
Albert Pike, *Poems* (183-).

Isenbras (*Sir*), a hero of mediæval romance. Sir Isenbras was at first proud and presumptuous, but adversity made him humble and penitent. In this stage he carried two children of a poor wood-cutter across a ford on his horse.

I’sengrin (*Sir*) or SIR ISENGRIM, the wolf, afterwards created the earl of Pitwood, in the beast-epic of *Reynard the Fox*. Sir Isengrin typifies the *barons*, and Reynard the *Church*. The gist of the tale is to show how Reynard over-reaches his uncle Wolf (1498).

Ishah, the name of Eve before the Fall; so called because she was taken out of *ish*, *i.e.* “man” (*Gen.* ii. 23); but after the expulsion from paradise, Adam called his wife Eve or Havah, *i.e.* “the mother of all living” (*Gen.* iii. 20).

Ishban, meant for Sir Robert Clayton. There is no such name in the Bible as Ishban; but Tate speaks of “extorting Ishban,” pursued by “bankrupt heirs.” He says he had occupied himself long in cheating, but then undertook to “reform the state.”

Ishban of conscience suited to his trade,
As good a saint as usurer e’er made ...
Could David ... scandalize our peerage with his name ...
He’d e’en turn loyal to be made a peer.

Tate, *Absalom and Achitophel*, ii. (1682).

Ish’bosheth, in Dryden’s satire of *Absalom and Achitophel*, is meant for Richard Cromwell, whose father, Oliver, is called “Saul.” As Ishbosheth was the only surviving son of Saul, so Richard was the only surviving son of Cromwell. As Ishbosheth was accepted king on the death of his father by all except the tribe of Judah, so Richard was acknowledged “protector” by all except the royalists. As Ishbosheth reigned only a few months, so Richard, after a few months, retired into private life.

They who, when Saul was dead, without a blow
Made foolish Ishbosheth the crown forego.

Dryden, *Absalom and Achitophel*, i. (1681).

I’sidore (3 *syl.*), a Greek slave, the concubine of Don Pèdre, a Sicilian nobleman. This slave is beloved by Adraste (2 *syl.*) a French gentleman, who plots to allure her away. He first gets introduced as a portrait-painter, and reveals his love. Isidore listens with pleasure, and promises to elope with him. He then sends his slave Zaïde to complain to Don Pèdre of ill-treatment, and to crave protection. Don Pèdre promises to stand her friend, and at this moment Adraste appears and demands that she be given up to the punishment she deserves. Pèdre intercedes; Adraste seems to relent; and

the Sicilian calls to the young slave to appear. Instead of Zaïde, Isidore comes forth in Zaïde's veil. "There" says Père, "I have arranged everything. Take her and use her well." "I will do so," says the Frenchman, and leads off the Greek slave.—Molière, *Le Sicilien ou L'Amour Peindre* (1667).

Isis, the moon. The sun is Osi'ris. *Egyptian Mythology*.

They [*the priests*] wore rich mitres shaped like the moon,
To show that Isis doth the moon portend,
Like as Osiris signifies the sun.

Spenser, *Faëry Queen*, v. 7 (1596).

Iskander Beg=*Alexander the Great*, George Castriot (1414-1467). (See SKANDERBEG).

Iskander with the Two Horns, Alexander the Great.

This Friday is the 18th day of the moon of Safar, in the year 653 [i.e. *of the heg'ira*, or A.D. 1255] since the retreat of the great prophet from Mecca to Medi'na; and in the year 7320 of the epoch of the great Iskander with the two horns.—*Arabian Nights* ("The Tailor's Story").

Island of the Seven Cities, a kind of Dixie's land, where seven bishops, who quitted Spain during the dominion of the Moors, founded seven cities. The legend says that many have visited the island, but no one has ever quitted it.

Islands of the Blest, called by the Greeks "Happy Islands," and by the Latins "Fortunate Islands;" imaginary islands somewhere in the West, where the favorites of the gods are conveyed at death, and dwell in everlasting joy.

Their place of birth alone is mute
To sounds that echo further West
Than your sire's Islands of the Blest.

Byron.

Isle of Lanterns, an imaginary country, inhabited by pretenders to knowledge, called “Lanternois.”—Rabelais, *Pantag’ruel*, v. 32, 33 (1545).

✱ Lucien has a similar conceit, called *The City of Lanterns*; and Dean Swift, in his *Gulliver’s Travels*, makes his hero visit Laputa, which is an empire of quacks, false projectors, and pretenders to science.

Islington (*The marquis of*), one of the companions of Billy Barlow, the noted archer. Henry VIII. jocosely created Barlow “duke of [Shoreditch](#)”, and his two companions “earl of Pancras” and “marquis of Islington.”

Ismael “the infidel,” one of the Immortal Guard.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Ismene. Daughter of Œdipus and Jocasta, and sister to Antigone. She insists upon sharing her sister’s punishment for having buried their brother Cleon in defiance of their father’s prohibition.—Sophocles’ *Antigone*.

Isme’ne and Isme’nias, a love story in Greek by Eustathius, in the twelfth century. It is puerile in its delineation of character, and full of plagiarisms; but many of its details have been copied by D’Urfé, Montemayor, and others. Ismenê is the “dear and near and true” lady of Ismenias.

✱ Through the translation by Godfrey of Viterbo, the tale of *Ismenê and Ismenias* forms the basis of Gower’s *Confessio Amantis*, and Shakespeare’s *Pericles, Prince of Tyre*.

Isme’no, a magician, once a Christian, but afterwards a [renegade](#) to Islam. He was killed by a stone hurled from an engine.—Tasso, *Jerusalem Delivered*, xviii. (1575).

Isoc’rates (*The French*), Esprit Fléchier, bishop of Nismes (1632-1710).

Isoline (3 syl.), the high-minded and heroic daughter of the French governor of Messi’na, and bride of Fernando (son of John of Procīda). Isoline was true to her husband, and true to her father, who had opposite interests in Sicily. Both fell victims to the butchery called the “Sicilian

Vespers” (March 30, 1282), and Isoline died of a broken heart.—S. Knowles., *John of Procida* (1840).

Isolt (*Isolde, Iseult*). There are two ladies connected with Arthurian romance of this name: one, Isolt “the Fair,” daughter of Anguish, king of Ireland; and the other Isolt “or the White Hands,” daughter of Howell, king of Brittany. Isolt *the Fair* was the wife of Sir Mark, king of Cornwall, but Isolt *of the White Hands* was the wife of Sir Tristram. Sir Tristram loved Isolt *the Fair*; and Isolt hated Sir Mark, her husband, with the same measure that she loved Sir Tristram, her nephew-in-law. Tennyson’s tale of the death of Sir Tristram is so at variance with the romance, that it must be given separately. He says that Sir Tristram was one day dallying with Isolt *the Fair*, and put a ruby carcanet round her neck. Then, as he kissed her throat:

Out of the dark, just as the lips had touched.

Behind him rose a shadow and a shriek—

“Mark’s way,” said Mark, and clove him thro’ the brain.

Tennyson, *The Last Tournament*. (See ISOND.)

Isond, called *La Beale Isond*, i.e. *La Belle Isond*, daughter of Anguish, king of Ireland. When Sir Tristram vanquished Sir Marhaus, he went to Ireland to be cured of his wounds. La Beale Isond was his leech, and fell in love with him; but she married Sir Mark, the dastard king of Cornwall. This marriage was very unhappy, for Isond hated Mark as much as she loved Sir Tristram, with whom she eloped and lived in Joyous Guard Castle, but was in time restored to her husband, and Tristram married Isond the *Fair-handed*. In the process of time, Tristram, being severely wounded, sent for La Beale Isond, who alone could cure him, and if the lady consented to come the vessel was to hoist a white flag. The ship hove in sight, and Tristram’s wife, out of [jealousy](#), told him it carried a *black* flag at the mast-head. On hearing this Sir Tristram fell back on his bed and died. When La Beale Isond landed, and heard that Sir Tristram was dead, she flung herself on the body, and died also. The two were buried in one grave, on which a rose and vine were planted, which grew up and so intermingled their branches that no man could separate them.—Sir T. Malory, *History of Prince Arthur*, ii. (1470).

✱ Sir Palamedes, the Saracen (*i.e.* unbaptized) also loved La Beale Isond, but met with no encouragement. Sir Kay Hediis died for love of her.—*History of Prince Arthur*, ii. 172.

Isond le Blanch Mains, daughter of Howell, king of Britain (*i.e.* Brittany). Sir Tristram fell in love with her for her name's sake; but though he married her, his love for La Beale Isond, wife of his Uncle Mark, grew stronger and stronger. When Sir Tristram was dying and sent for his uncle's wife, it was *Isond le Blanch Mains* who told him the ship was in sight, but carried a *black* flag at the mast head, on hearing which Sir Tristram bowed his head and died.—Sir T. Malory, *History of Prince Arthur*, ii. 35, etc. (1470).

Is'rael, in Dryden's *Absalom and Achitophel*, means England. As David was king of Israel, so Charles II. was king of England. Of his son, the duke of Monmouth, the poet says:

Early in foreign fields he won renown
With kings and states allied to Israel's crown.

Dryden, *Absalom and Achitophel*, i. (1681).

Is'rafil, the angel who will sound the "Resurrection blast." Then Gabriel and Michael will call together the "dry bones" to judgement. When Israfil puts the trumpet to his mouth the souls of the dead will be cast into the trumpet, and when he blows out will they fly like bees, and fill the whole space between earth and heaven. Then will they enter their respective bodies, Mahomet leading the way.—Sale, *Korân* (Preliminary discourse, iv.).

✱✱ Israfil, the angel of melody in paradise. It is said that his ravishing songs, accompanied by the daughters of paradise and the clanging of bells, will give delight to the faithful.

Israfil. Edgar Allan Poe thus spells the name of the angel "whose heart strings are a lute."

 "If I could dwell
 Where Israfil
Hath dwelt, and he where I,
He might not sing so wildly well
 A mortal melody,
While a bolder note than this might swell
From my lyre within the sky."
 Edgar Allan Poe, *Poems* (1845).

Ispahan.

"We parted in the streets of Ispahan,
I stopped my camel at the city gate.
Why did I stop? I left my heart behind.

* * * * *

I meet the caravans when they return.
'What news?' I ask. The drivers shake their heads.
We parted in the streets of Ispahan."

Richard Henry Stoddard, *The Book of the East* (1871)

Is'sachar, in Dryden's *Absalom and Achitophel*, is meant for Thomas Thynne, of Longleat Hall, a friend to the duke of Monmouth. There seems to be a very slight analogy between Thomas Thynne and Issachar, son of Jacob. If the *tribe* (compared to an ass overburdened) is alluded to, the poet could hardly have called the rich commoner "wise Issachar."

Mr. Thynne and Count Koningsmark both wished to marry the widow of Henry Cavendish, earl of Ogle. Her friends contracted her to the rich commoner, but before the marriage was celebrated, he was murdered. Three months afterwards the widow married the duke of Somerset.

Hospitable treats did most commend
Wise Issachar, his wealthy western friend.

Dryden, *Absalom and Achitophel*, i. (1681).

Isumbras (*Sir*) or Ysumbras. (See ISENBRAS).

Itadach (*Colman*), surnamed "The Thirsty." In consequence of his rigid observance of the rule of St. Patrick, he refused to drink one single drop of water; but his thirst in the harvest time was so great that it caused his death.

Item, a money-broker. He was a thorough villain, who could "bully, cajole, curse, fawn, flatter, and filch." Mr. Item always advised his clients not to sign away their money, but at the same time stated to them the imperative necessity of so doing. "I would advise you strongly not to put your hand to that paper, though Heaven knows how else you can satisfy these duns and escape imprisonment."—Holcroft, *The Deserted Daughter* (altered into *The Steward*).

Itha'can Suitors. During the absence of Ulyssês, king of Itaca, in the Trojan war, his wife Penelopê was pestered by numerous suitors, who assumed that Ulyssês, from his long absence, must be dead. Penelope put them off by saying she would finish a certain robe which she was making for Laërtês, her father-in-law, before she gave her final answer to any of them; but at night she undid all the work she had woven during the day. At length Ulyssês returned and relieved her of her perplexity.

All the ladies, each at each,
Like the Ithacensian suitors in old time,
Stared with great eyes and laughed with alien lips.
Tennyson, *The Princess*, iv.

Ith'oclês (3 syl.), in love with Calantha, princess of Sparta. Ithoclês induces his sister Penthēa to break the matter to the princess, and in time she not only becomes reconciled to his love, but also requites it, and her father consents to the marriage. During a court festival, Calantha is informed by a messenger that her father has suddenly died, by a second that Penthea has starved herself to death, and by a third that Ithoclês has been murdered. The murderer was Or'gilus, who killed him out of revenge.—John Ford, *The Broken Heart* (1633).

Ithu'riel (4 syl.), a cherub sent by Gabriel to find out Satan. He finds him squatting like a toad beside Eve as she lay asleep, and brings him before Gabriel. (The word means “God’s discovery.”)—Milton, *Paradise Lost*, iv. 788 (1665).

Ithuriel's Spear, the spear of the angel Ithuriel, whose slightest touch exposed deceit. Hence, when Satan squatted like a toad “close to the ear of Eve,” Ithuriel only touched the creature with his spear, and it resumed the form of Satan.

...for no falsehood can endure
Touch of celestial temper, but returns
Of force to its own likeness.
Milton, *Paradise Lost* iv. (1665).

Ithuriel, the guardian angel of Judas Iscariot. After Satan entered into the heart of the traitor, Ithuriel was given to Simon Peter as his second angel.—Klopstock, *The Messiah*, iii. and iv. (1748, 1771).

Ivan the Terrible, Ivan IV. of Russia, a man of great energy, but infamous for his cruelties. It was he who first adopted the title of czar (1529, 1533-1584).

I'vanhoe (3 syl.), a novel by Sir W. Scott (1820). The most brilliant and splendid romance in any language. Rebecca, the Jewess, was Scott's favorite character. The scene is laid in England, in the reign of Richard I., and we are introduced to Robin Hood in Sherwood Forest, banquets in Saxon hall, tournaments, and all the pomp of ancient chivalry. Rowena, the heroine, is quite thrown into the shade by the gentle, meek, yet high-spirited Rebecca.

Ivanhoe (*Sir Wilfred, knight of*), the favorite of Richard I., and the disinherited son of Cedric of Rotherwood. Disguised as a palmer, he goes to Rotherwood, and meets there Rowena, his father's ward, whom he has long loved; but we hear little more of him except as the friend of Rebecca and her father, Isaac of York, to both of whom he shows repeated acts of kindness, and completely wins the affections of the beautiful Jewess. In the grand tournament, Ivanhoe [*I'.van.ho*] appears as the "Desdichado" or the "Disinherited Knight," and overthrows all comers. King Richard pleads for him to Cedric, reconciles the father to his son, and the young knight marries Rowena.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Ivan'ovitch (*Son of Ivan or John*), the popular name of a Russian. Similar in construction to our "John-son," the Danish "Jan-sen," and the Scotch "Mac-Ina."

* The popular name of the English as a people is John Bull; of the Germans, Cousin Michael; of the French, Jean Crapaud; of the Chinese, John Chinaman; of the Americans, Brother Jonathan; of the Welsh, Taffy; of the Scotch, Sandy; of the Swiss, Colin Tampon; of the Russians, Ivanovitch, etc.

Iverach (*Allan*), or steward of Inveraschalloch, with Gallraith, at the Clachan of Aberfoyle.—Sir W. Scott, *Rob Roy* (time, George I.).

Ivory Shoulder. Demēter ate the shoulder of Pelops, served up by Tan'talos; so when the gods restored the body to life, Demeter supplied the lacking shoulder by one made of ivory.

Pythag'oras had a golden thigh, which he showed to Ab'aris, the Hyperborēan priest.

Not Pelops' shoulder, whiter than her hands,
Nor snowy swans that jet on Isca's sands.

Wm. Browne, *Britannia's Pastorals*, ii. 3 (1613).

I'wein, a knight of the Round Table. He slays the possessor of an enchanted fountain, and marries the widow, whose name is Laudine. Gawein, or Gawain urges him to new exploits, so he quits his wife for a year, in quest of adventures, and as he does not return at the stated time, Laudine loses all love for him. On his return, he goes mad, and wanders in the woods, where he is cured by three sorcerers. He now helps a lion fighting against a dragon, and the lion becomes his faithful companion. He goes to the enchanted fountain, and there finds Lunet' prisoner. While struggling with the enchanted fountain, Lunet aids him with her ring, and he in turn saves her life. By the help of his lion, Iwein kills several giants, delivers three hundred virgins, and on his return to King Arthur's court, marries Lunet.—Hartmann von der Aue (thirteenth century).

Ixi'on, king of the Lap'ithæ, attempted to win the love of Hērê (*Juno*); but Zeus substituted a cloud for the goddess, and a centaur was born.

✱✱ Browning rhymes the name cleverly:

“—‘joys prove cloudlets:
Men are the merest Ixions’—
Here the King whistled aloud, ‘Let’s
—[Heigho](#) ... go look at our lions!’”

R. Browning, *Dramatic Lyrics*, “The Glove.”

J (In *Punch*), the signature of Douglas Jerrold, who first contributed to No. 9 of the serial (1803-1858).

Jaafer, who carried the sacred banner of the prophet at the battle of Muta. When one hand was lopped off, he clutched the banner with the other; this hand being also lost, he held it with his two stumps. When, at length, his head was cleft from his body, he contrived so to fall as to detain the banner till it was seized by Abdallah, and handed to Khaled.

CYNÆGEROS, in the battle of Marāthon, seized one of the Persian ships with his right hand. When this was lopped off, he laid hold of it with his left; and when this was also cut off, he seized it with his teeth, and held on till he lost his head.

ADMIRAL BENBOW, in an engagement with the French, near St. Martha, in 1701, was carried on deck on a wooden frame after both his legs and thighs were shivered into splinters by chain-shot.

ALMEYDA, the Portuguese governor of India, had himself propped against the mainmast after both his legs were shot off.

Jabos (*Jock*), postillion at the Golden Arms inn, Kippletringan, of which Mrs. M'Candlish was landlady.—Sir W. Scott, *Guy Mannering* (time, George II.).

Ja'chin, the parish clerk, who purloined the sacramental money, and died disgraced.—Crabbe, *Borough* (1810).

Jacinta, a first-rate cook, “who deserved to be housekeeper to the patriach of the Indies,” but was only cook to the licentiate Sedillo of Valladolid.—Ch. ii. I.

The cook, who was no less dexterous than Dame Jacinta, was assisted by the coachman, in dressing the victuals.—Lesage, *Gil Blas*, iii. 10 (1715).

Jacin'tha, the supposed wife of Octavio, and formerly contracted to Don Henrique (2 *syl.*) an uxorious Spanish nobleman.—Beaumont and Fletcher, *The Spanish Curate* (1622).

Jacintha, the wealthy ward of Mr. Strickland; in love with Bellamy. Jacintha is staid but resolute, and though “she elopes down a ladder of rope” in boy’s costume, has plenty of good sense and female modesty.—Dr. Hoadly, *The Suspicious Husband* (1747).

Jack (*Colonel*), the hero of Defoe’s novel entitled *The History of the Most Remarkable Life and Extraordinary Adventures of the truly Hon. Colonel Jacque, vulgarly called Colonel Jack*. The colonel (born a gentleman and bred a pick-pocket) goes to Virginia, and passes through all the stages of colonial life, from that of “slavie” to that of an owner of slaves and plantation.

The transition from their refined Oron’datês and Stati’ras, to the society of Captain [*sic*] Jack and Moll Flanders...is (to use a phrase of Sterne) like turning from Alexander the Great to Alexander the coppersmith.—*Encyc. Brit.*, Art. “Romance.”

Jack Amend-all, a nickname given to Jack Cade, the rebel, who promised to remedy all abuses ([*-1450](#)). As a specimen of his reforms, take the following examples:—

I, your captain, am brave, and vow reformation. There shall be in England seven half-penny loaves sold for a penny, the three hooped pot shall have ten hoops; and I will make it felony to drink small beer.... When I am king, there shall be no money; all shall eat and drink on my score; and I will apparel all in one livery.—Shakespeare, 2 *Henry VI.* act iv. sc. 2 (1591).

Jack Hamlin. Professional gambler and lady-killer, has an engagement to elope with the wife of Brown, of Calaveras. Brown, ignorant of the friend’s treachery, confides to him his love for the woman who, he knows, is preparing to leave him with “somebody.” Moved by the man’s distress, Jack takes horse and rides away *alone*.—Bret Harte, *Luck of Roaring Camp, etc.* (1872).

Jack and Jill, said to be the Saxon and Norman stocks united.

Jack and Jill went up the hill,
To fetch a pail of water;
Jack fell down and cracked his crown,
And Jill came tumbling after.
Nursery Rhyme.

Or thus:

'Twas not on Alpine ice or snow,
But homely English soil:
“Excelsior!” their motto was;
They spared nor time nor toil;
They did not go for fame or wealth,
But went at duty’s call;
And tho’ united in their aim,
Were severed in their fall.

Jack and the Bean-Stalk. Jack was a very poor lad, sent by his mother to sell a cow, which he parted with to a butcher for a few beans. His mother, in her rage, threw the beans away; but one of them grew during the night as high as the heavens. Jack climbed the stalk, and, by the direction of a fairy, came to a giant’s castle, where he begged food and rest. This he did thrice, and in his three visits stole the giant’s red hen which laid golden eggs, his money-bags, and his harp. As he ran off with the last treasure, the harp cried out, “Master! master!” which woke the giant, who ran after Jack; but the nimble lad cut the bean-stalk with an axe, and the giant was killed in his fall.

✱✱ This is said to be an allegory of the Teutonic Al-fader: the “red hen” representing the all-producing sun, the “money-bags” the fertilizing rain, and the “harp” the winds.

Jack-in-the-Green, one of the May-day mummers.

✱✱ Dr. Owen Pugh says that Jack-in-the-Green represents Melvas, king of Somersetshire, disguised in green boughs, and lying in ambush for Queen

Guenever, the wife of King Arthur, as she was returning from a hunting expedition.

Jack-o'-Lent, a kind of Aunt Sally set up during Lent to be pitched at; hence puppet, a sheepish booby, a boy-page, a scarecrow. Mrs. Page says to Robin, Falstaff's page:

You little Jack-a-Lent? have you been true to us?—

Shakespeare, *Merry Wives of Windsor*, act iii. sc. 3 (1603).

Jack of Newbury, John Winchcomb, the greatest clothier of the world in the reign of Henry VIII. He kept a hundred looms in his own house at Newbury, and equipped at his own expense a hundred of his men to aid the king against the Scotch in Flodden Field (1513).

Jack Robinson. This famous comic song is by Hudson, tobacconist, No. 98 Shoe Lane, London, in the early part of the nineteenth century. The last line is, "And he was off before you could say 'Jack Robinson.'" The tune to which the words are sung is the *Sailors' Hornpipe*. Halliwell quotes these two lines from an "old play:"

A warke is ys as easie to be doone

As 'tys to saye, *Jacke! robys on*,

Archaic Dictionary.

Jack Sprat, of nursery rhymes.

Jack Sprat could eat no fat,

His wife could eat no lean?

And so betwixt 'em both,

They licked the platter clean.

Jack the Giant-Killer, a series of nursery tales to show the mastery of skill and wit over brute strength. Jack encounters various giants, but outwits them all. The following would illustrate the sort of combat: Suppose they came to a thick iron door, the giant would belabor it with his club hour after hour without effect; but Jack would apply a delicate key, and the door

would open at once. This is not one of the stories, but will serve to illustrate the sundry contests. Jack was a “valiant Cornishman,” and his first exploit was to kill the giant Cormoran, by digging a deep pit, which he filled over with grass, etc. The giant fell into the pit, and Jack knocked him on the head with a hatchet. Jack afterwards obtained a coat of invisibility, a cap of knowledge, a resistless sword, and shoes of swiftness; and, thus armed, he almost rid Wales of its giants.

Jack-with-a-Lantern. This meteoric phenomenon, when seen on the ground or a little above it, is called by sundry names, as Brenning-drake, Burning candle, Corpse candles, Dank Will, Death-fires, Dick-a-Tuesday, Elf-fire, the Fair maid of Ireland, Friar’s lantern, Gillion-a-burnt-tail, Gyl Burnt-tail, Ignis fatuus, Jack-o’-lantern, Jack-with-a-lantern, Kit-o’-the-canstick, Kitty-wi’-a-wisp, Mad Crisp, Peg-a-lantern, Puck, Robin Goodfellow, Shot stars, Spittle of the stars, Star jelly, a Sylham lamp, a Walking fire, Wandering fires, Wandering wild-fire, Will-with-a-wisp.

Those led astray by these “fool-fires” are said to be Elf-led, Mab-led, or Puck-led.

When seen on the tips of the fingers, the hair of the head, mast-tops, and so on, the phenomenon is called Castor and Pollux (if double), Cuerpo Santo (Spanish), Corpusanse, Dipsas, St. Elmo *or* Fires of St. Elmo (Spanish), St. Ermyn, Feu d’Hélène (French), Fire-drakes, Fuole *or* Looke Fuole, Haggs, Helen (if single), St. Hel’ena, St. Helme’s fires, Leda’s twins, St. Peter and St. Nicholas (Italian), *or* Fires of St. Peter and St. Nicholas.

Jacks (*The Two Genial*), Jack Munden and Jack Dowton. Planché says: “They were never called anything else.” The former was Joseph Munden (1758-1832), and the latter, William Dowton (1764-1851)—Planché, *Recollections etc.*, i. 28.

Jackson Reed, aged light-house keeper. Believes in special providences and personal deliverances. Part of his religion is to keep the “light” burning. One afternoon he is detained by an upset on the road, and a storm arises. His skeptical wife, almost bed-ridden with rheumatism, bethinks herself that her nephew is on the sea, and the light is not kindled. After hours of agony she drags herself up the stairs, praying as she goes, and finds the

lamp lighted, she believes, miraculously. Her husband coming home, guesses that a girl once beloved by the nephew, was his guardian angel.

“Abbey Weaver lit that lamp; but *Sarah needn’t know!*”—Mary E. Wilkins, *The Bar Light-House* (1887).

Jacob, the Scourge of Grammar, Giles Jacob, master of Romsey, in Southamptonshire, brought up for an attorney. Author of a *Law Dictionary*, *Lives and Characters of English Poets*, etc. (1686-1744).

Jac’omo, an irascible captain and a woman-hater. Frank (the sister of Frederick) is in love with him.—Beaumont and Fletcher, *The Captain* (1613).

Jacques (1 *syl.*), one of the domestic men-servants of the duke of Aranza. The duke, in order to tame down the overbearing spirit of his bride, pretends to be a peasant, and deposes Jacques to represent the duke for the nonce. Juliana, the duke’s bride, lays her grievance before “duke” Jaques, but of course receives no redress, although she learns that if a Jaques is “duke,” the “peasant” Aranza is a better man.—J. Tobin, *The Honeymoon* (1804).

Jacques (Pauvre), the absent sweet-heart of a love-lorn maiden. Marie Antoinette sent to Switzerland for a lass to attend the dairy of her “Swiss village” in miniature, which she arranged in the Little Trianon (Paris). The lass was heard sighing for *pauvre Jacques*, and this made a capital sentimental amusement for the court idlers. The swain was sent for, and the marriage celebrated.

Pauvre Jacques, quand j’étais près de toi

Je ne sentais pas ma misère;

Mais à présent que tu vis loin de moi

Je manque de tout sur la terre.

Marquise de Travanet, *Pauvre Jacques*.

Jacques. (See JAQUES.)

Jac'ulin, daughter of Gerrard, king of the beggars, beloved by Lord Hubert.—Beaumont and Fletcher, *The Beggar's Bush* (1622).

Jael Dence, sturdy, beautiful daughter of the people, maid and beloved companion of Grace Garden. From afar off, Jael loves Henry Little, yet it is through her intrepidity and loyalty that he is restored to her mistress.—Charles Reade, *Put Yourself in His Place*.

Jaffier, a young man befriended by Priuli, a proud Venetian senator. Jaffier rescued the senator's daughter, Belvidera, from shipwreck, and afterwards married her clandestinely. The old man now discarded both, and Pierre induced Jaffier to join a junto for the murder of the senators. Jaffier revealed the conspiracy to his wife, and Belvidera, in order to save her father, induced her husband to disclose it to Priuli, under promise of free pardon to the conspirators. The pardon, however, was limited to Jaffier, and the rest were ordered to torture and death. Jaffier now sought out his friend Pierre, and, as he was led to execution, stabbed him to prevent his being broken on the wheel, and then killed himself. Belvidera went mad and died.—T. Otway, *Venice Preserved* (1682).

Jaga-naut, the seven-headed idol of the Hindûs, described by Southey in the *Curse of Kehama*, xiv. (1809).

Jaggers, a lawyer of Little Britain, London. He was a burly man, of an exceedingly dark complexion, with a large head and large hand. He had bushy black eyebrows that stood up bristling, sharp suspicious eyes set very deep in his head, and strong black dots where his beard and whiskers would have been if he had let them. His hands smelt strongly of scented soap, he wore a very large watch-chain, was in the constant habit of biting his fore-finger, and when he spoke to any one, he threw his fore-finger at him pointedly. A hard logical man was Mr. Jaggers, who required an answer to be "yes" or "no," allowed no one to express an opinion, but only to state facts in the fewest possible words. Magwitch appointed him Pip's guardian, and he was Miss Havisham's man of business.—C. Dickens, *Great Expectations* (1860).

Jairus's Daughter, restored to life by Jesus, is called by Klopstock Cidli.—Klopstock, *The Messiah*, iv. (1771).

Jalût, the Arabic name for Goliath.—Sale, *Al Korân*, xvii.

James (*Prince*), youngest son of King Robert III. of Scotland, introduced by Sir W. Scott in *The Fair Maid of Perth* (1828).

James I. of England, introduced by Sir W. Scott in *The Fortunes of Nigel* (1822).

Ja'mie (*Don*), younger brother of Don Henrique (2 *syl.*), by whom he is cruelly treated.—Beaumont and Fletcher, *The Spanish Curate* (1622).

Jamie Duffs. Weepers are so called, from a noted Scotchman of the eighteenth century, whose craze was to follow funerals in deep mourning costume.—Kay, *Original Portraits*, i. 7; ii. 9. 17, 95.

Ja'mieson (*Bet*), nurse at Dr. Grey's, surgeon at Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Jamshid, king of the Genii, famous for a golden cup filled with the elixir of life. The cup was hidden by the genii, but found when digging the foundations of Persep'olis.

I know, too, where the genii hid
The jewelled cup of their King Jamshid,
With life's elixir sparkling high.

T. Moore, *Lalla Rookh* ("Paradise and the Peri," 1817).

Jane Eyre, heroine of a novel so called by Currer Bell.

Jane, early and lost love of Ralph Hoyt's nonogenarian.

"I am fleeing!—all I loved are fled;
Yon green meadow was our place for playing;
That old tree can tell of sweet things said,

When round it Jane and I were straying.

She is dead!

I am fleeing!—all I loved are fled!”

Ralph Hoyt, *Old* (1859).

Jan’at, the Scotch laundress of David Ramsay, the watchmaker.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Jan’et of Tomahourich (*Muhme*), aunt of Robin Oig M’Combich, a Highland drover.—Sir W. Scott, *The Two Drovers* (time, George III.).

Janey Briarley. Twelve-year-old girl, her mother’s assistant in rearing the other children. Since her third year she has done with the follies of youth. She is given to grave speculations and sage counsels and her sharp eyes do notable service to her friends.—Frances Hodgson Burnett, *Haworth’s* (1879).

Jannekin (*Little*), apprentice of Henry Smith, the armorer.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Jannie Duff, with her little sister and brother, were sent to gather broom, and were lost in the bush (Australia). The parents called in the aid of the native blacks to find them, and on the ninth day they were discovered. “Father,” cried the little boy, “why didn’t you come before? We cooed quite loud, but you never came.” The sister only said, “cold!” and sank in stupor. Jannie had stripped herself to cover little Frank, and had spread her frock over her sister to keep her warm, and there all three were found almost dead, lying under a bush.

January and May. January is an old Lombard baron, some 60 years of age, who marries a girl named May. This young wife loves Damyan, a young squire. One day, the old baron found them in close embrace; but May persuaded her husband that his eyes were so dim he had made a mistake, and the old baron, too willing to believe, allowed himself to give credit to the tale.—Chaucer, *Canterbury Tales* (“The Merchant’s Tale,” 1388).

* Modernized by Ogle (1714).

Jaquemart, the automata of a clock, consisting of a man and woman who strike the hours on a bell. So called from Jean Jacquemart, of Dijon, a clockmaker, who devised this piece of mechanism. Menage erroneously derives the word from *jaccomarchiardus* (“a coat of mail”), “because watchmen watched the clock of Dijon fitted with a jacquemart.”

Jaquenetta, a country wench, courted by Don Adriano de Armado.—Shakespeare, *Love’s Labor’s Lost* (1594).

Jaques (*1 syl.*), one of the lords attendant on the banished duke, in the forest of Arden. A philosophic idler, cynical, sullen, contemplative, and moralizing. He could “suck melancholy out of a song, as a weazel sucks eggs.” Jaques resents Orlando’s passion for Rosalind, and quits the duke as soon as he is restored to his dukedom.—Shakespeare, *As You Like It* (1598).

Shakespeare always makes two syllables of the name Jaques; Sir Walter Scott makes one syllable of it, but Charles Lamb two. For example:

Whom humorous Jaques with envy viewed (*1 syl.*).

Sir W. Scott.

Where Jaques fed his solitary vein (*2 syl.*).—C. Lamb.

The “Jaques” of [*Charles M. Young*, 1777-1856], is indeed most musical, most melancholy, attuned to the very wood-walks among which he muses.—*New Monthly Magazine* (1822).

Jaques (*1 syl.*), the miser in a comedy by Ben Jonson, entitled *The Case is Altered* (1584-1637).

Jaques (*1 syl.*), servant to Sulpit’ia, a bawd. (See JACQUES.)—Beaumont and Fletcher, *The Custom of the Country* (1647).

Jarley (*Mrs.*), a kind-hearted woman, mistress of a travelling wax-work exhibition, containing “one hundred figures the size of life;” the “only stupendous collection of real wax-work in the world;” “the delight of the nobility and gentry, the royal family, and crowned heads of Europe.” Mrs.

Jarley was kind to little Nell, and employed her as a decoy-duck to “Jarley’s unrivalled collection.”—C. Dickens, *Old Curiosity Shop*.

Jarnac (*Coup de*), a cut which severs the ham-string. So called from a cut given by Jarnac to La Chateigneraie in a duel fought in the presence of Henri II., in 1547.

Jarn’dyce *v.* **Jarn’dyce** (2 syl.), a Chancery suit “never ending, still beginning,” which had dragged its slow length along over so many years that it had blighted the prospects and ruined the health of all persons interested in its settlement.—C. Dickens, *Bleak House* (1853).

Jarndyce (*Mr.*), client in the great Chancery suit of “Jarndyce *v.* Jarndyce,” and guardian of Esther Summerson. He concealed the tenderest heart under a flimsy churlishness of demeanor, and could never endure to be thanked for any of his numberless acts of kindness and charity. If anything went wrong with him, or his heart was moved to melting, he would say, “I am sure the wind is in the east.”—C. Dickens, *Bleak House* (1853).

Jarvie (*Bailie Nicol*), a magistrate at Glasgow, and kinsman of Rob Roy. He is petulant, conceited, purse proud, without tact, and intensely prejudiced, but kind-hearted and sincere. Jarvie marries his maid. The novel of *Rob Roy* has been dramatized by J. Pocock, and Charles Mackay was the first to appear in the character of “Bailie Nicol Jarvie.” Talfourd says (1829): “Other actors are sophisticate, but Macay is the thing itself.”—Sir W. Scott, *Rob Roy* (time, George I.).

The character of Bailie Nicol Jarvie is one of the author’s happiest conceptions, and the idea of carrying him to the wild, rugged mountains, among outlaws and desperadoes—at the same time that he retained a keen relish of the comforts of the Saltmarket of Glasgow, and a due sense of his dignity as a magistrate—complete the ludicrous effect of the picture.—Chambers, *English Literature*, ii. 587.

Jarvis, a faithful old servant, who tries to save his master, Beverly, from his fatal passion of gambling.—Edward Moore, *The Gamester* (1753).

Jarvis (Warner). Cynical traveller who comes to Castle Nowhere, and loses his heart to Silver.—Constance Fennimore Woolson, *Castle Nowhere*.

Jason. King of Thessaly, commander of Argonautic expedition, and unfaithful husband of Medea.

Jaspar was poor, heartless, and wicked; he lived by highway robbery, and robbery led to murder. One day he induced a poor neighbor to waylay his landlord; but the neighbor relented, and said, “Though dark the night, there is One above who sees in darkness.” “Never fear!” said Jaspar; “for no eye above or below can pierce this darkness.” As he spoke an unnatural light gleamed on him, and he became a confirmed maniac.—R. Southey, *Jaspar* (a ballad).

Jasper (Old), a ploughman at Glendearg Tower.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Jasper (Sir), father of Charlotte. He wants her to marry a Mr. Dapper; but she loves Leander, and, to avoid a marriage she dislikes, pretends to be dumb. A mock doctor is called in who discovers the facts of the case, and employs Leander as his apothecary. Leander soon cures the lady with “pills matrimoniac.” In Molière’s *Le Médecin Malgré Lui* (from which this play is taken) Sir Jasper is called “Géronte” (2 syl.).—H. Fielding, *The Mock Doctor*.

Jasper Packlemerton, of atrocious memory, one of the chief figures in Mrs. Jarley’s wax work exhibition.

“Jasper courted and married fourteen wives, and destroyed them all by tickling the soles of their feet when they were asleep. On being brought to the scaffold and asked if he was sorry for what he had done, he replied he was only sorry for having let them off so easy. Let this,” said Mrs. Jarley, “be a warning to all young ladies to be particular in the character of the gentleman of their choice. Observe his fingers are curled as if in the act of tickling, and there is a wink in his eyes.”—C. Dickens, *The Old Curiosity Shop*, xxviii. (1840).

Jasper Western, otherwise *Eau Douce*. Gallant young captain of a small schooner cruising among the Thousand Islands, the fast friend of

Pathfinder, and unwittingly his rival for the hand of Mabel Dunham, who becomes Mrs. Western.—James Fennimore Cooper, *The Pathfinder* (1840).

Jaup (*Alison*), an old woman at Middlemas [village](#).—Sir W. Scott, *The Surgeons' Daughter* (time, George II.).

Jaup (*Saunders*), a farmer at Old St. Ronan's.—Sir. W. Scott, *St. Ronan's Well* (time, George III.).

Javan lost his father on the day of his birth, and was brought up in the “patriarch's glen” by his mother, till she also died. He then sojourned for ten years with the race of Cain, and became the disciple of Jubal, the great musician. He then returned to the glen and fell in love with Zillah; but the glen being invaded by giants, Zillah and Javan, with many others, were taken captives. Enoch reproved the giants; and, as he ascended up to heaven, his mantle fell on Javan, who released the captives, and conducted them back to the glen. The giants were panic-struck by a tempest, and their king was killed by some unknown hand.—James Montgomery, *The World Before the Flood* (1812).

Javan's Issue, the Ionians and Greeks generally (*Gen.* x. 2). Milton uses the expression in *Paradise Lost*, i. 508.

* In *Isaiah* lxvi. 19, and in *Ezek.* xxvii. 13, the word is used for Greeks collectively.

Javert, an officer of police, the impersonation of inexorable law.—Victor Hugo, *Les Misérables*.

Jay (*John*), sarcastic artist and man of the world, who seeks solitude at Misery Landing, and falls in love with little Marthy, a backwoods maiden.—Constance Fennimore Woolson, *Misery Landing* (1875).

Ja'zer, a city of Gad, personified by Isaiah. “Moab shall howl for Moab, every one shall howl ... I will bewail, with the weeping of Jazer, the vine of Sibmah; I will water thee with my tears, O Heshbon.”—*Isaiah* xvi. 7-9.

It did not content the congregation to weep all of them; but they howled with a loud voice, weeping with the weeping of Jazer.—*Kirkton*, 150.

Jealous Traffick (*Sir*), a rich merchant, who fancies everything Spanish is better than English, and intends his daughter, Isabinda, to marry Don Diego Barbinetto, who is expected to arrive forthwith. Isabinda is in love with Charles [Gripe], who dresses in a Spanish costume, passes himself off as Don Diego Barbinetto, and is married to Isabinda. Sir Jealous is irritable, headstrong, prejudiced, and wise in his own conceit.—Mrs. Centlivre, *The Busy Body* (1709).

Jealous Wife (*The*), a comedy by George Colman (1761). Harriet Russet marries Mr. Oakly, and becomes “the jealous wife;” but is ultimately cured by the interposition of major Oakly, her brother-in-law.

* * This comedy is founded on Fielding’s *Tom Jones*.

Jeames de la Pluche, a flunky. Jeames means the same thing.—Thackeray, *Jeames’s Diary* (1849).

Jean des Vignes, a French expression for a drunken blockhead, a good-for-nothing. The name Jean is often used in France, as synonymous with clown or fool, and *etre dans les vignes* is a popular euphuism, meaning “to be drunk.” A more fanciful explanation of the term refers its origin to the battle of Poitiers, fought by King John, among the vines. *Un mariage de Jean des Vignes*, means an illicit marriage, or, in the English equivalent, “a hedge marriage.”

Jean Folle Farine, a merry Andrew, a poor fool, a Tom Noodle. So called because he comes on the stage like a great loutish boy, dressed all in white, with his face, hair, and hands thickly covered with flour. Scaramouch is a sort of Jean Folle Farine.

Ouida has a novel called *Folle Farine*, but she uses the phrase in quite another sense.

Jean Jacques. So J. J. Rousseau is often called (1712-1778).

That is almost the only maxim of Jean Jacques, to which I can ... subscribe.—Lord Lytton.

Jean Paul. J. P. Friedrich Richter, is generally so called (1763-1825).

Jeanne of Alsace, a girl ruined by Dubosc, the highwayman. She gives him up to justice, in order to do a good turn to Julie Lesurques (2 syl.), who had befriended her.—E. Stirling, *The Courier of Lyons* (1852).

Jeddler (*Dr.*), “a great philosopher.” The heart and mystery of his philosophy was to look upon the world as a gigantic [practical](#) joke—something too absurd to be considered seriously by any rational man. A kind and generous man by nature, was Dr. Jeddler, and though he had taught himself the art of turning good to dross, and sunshine into shade, he had not taught himself to forget his warm benevolence and active love. He wore a pigtail, and had a streaked face like a winter pippin, with here and there a dimple “to express the peckings of the birds;” but the pippin was a tempting apple, a rosy, healthy apple after all.

Grace and *Marion Jeddler*, daughters of the doctor, beautiful, graceful, and affectionate. They both fell in love with Alfred Heathfield; but Alfred loved the younger daughter. Marion, knowing the love of Grace, left her home clandestinely one Christmas Day, and all supposed she had eloped with Michael Warden. In due time, Alfred married Grace, and then Marion made it known to her sister that she had given up Alfred, out of love to her, and had been living in concealment with her Aunt Martha. Report says she subsequently married Michael Warden, and became the pride and honor of his country mansion.—C. Dickens, *The Battle of Life* (1846).

Jed’ida and Benjamin, two of the children that Jesus took into His arms and blessed.

“Well I remember,” said Benjamin, “when we were on earth, with what loving fondness He folded us in His arms; how tenderly He pressed us to His heart. A tear was on His cheek, and I kissed it away. I see it still, and shall ever see it.” “And I, too,” answered Jedida, “remember when His arms were clasped around me, how He said to our mothers, ‘Unless ye become as little children, ye cannot enter the kingdom of heaven.’”—Klopstock, *The Messiah*, i. (1748).

Jehoi’achim, the servant of Joshua Geddes, the quaker.—Sir W. Scott, *Redgauntlet* (time, George III.).

Je’hu, a coachman, one who drives at a rattling pace.

The driving is like the driving of Jehu, the son of Nimshi; for he driveth furiously.—
2 *Kings* ix. 20.

Jehu (Companions of). The “Chouans” were so called, from a fanciful analogy between their self-imposed task and that appointed to Jehu, on his being set over the kingdom of Israel. As Jehu was to cut off Ahab and Jezebel, with all their house; so the Chouans were to cut off Louis XVI., Marie Antoinette and all the Bourbons.

Jekyll (*Doctor*). He discovers the secret of transformation, by means of a potent elixir, into the embodiment of his worse nature. As Dr. Jekyll, he is beneficent and beloved. As Edward Hyde, he is a monster of vice and cruelty. Finally, the baser elements prevail, and he is forced to remain Hyde—a horror that drives him to madness and death.—Robert Louis Stevenson, *Dr. Jekyll and Mr. Hyde*.

Jel’licot (*Old Goody*), servant at the under-keeper’s hut, Woodstock Forest.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Jel’lyby (*Mrs.*), a sham philanthropist, who spends her time, money, and energy on foreign missions, to the neglect of her family and home duties. Untidy in dress, living in a perfect litter, she has a habit of looking “a long way off,” as if she could see nothing nearer to her than Africa. Mrs. Jellyby is quite overwhelmed with business correspondence relative to the affairs of Borrioboola Gha.—C. Dickens *Bleak House*, iv. (1852).

Jemlikha, the favorite Greek slave of Dakiānos of Ephesus. Nature had endowed him with every charm, “his words were sweeter than the honey of Arabia, and his wit sparkled like a diamond.” One day, Dakianos was greatly annoyed by a fly, which persisted in tormenting the king, whereupon Jemlikha said to himself, “If Dakianos cannot rule a fly, how can he be the creator of heaven and earth?” This doubt he communicated to his fellow-slaves, and they all resolved to quit Ephesus, and seek some power superior to that of the arrogator of divine honors.—Comte Caylus, *Oriental Tales* (“Dakianos and the Seven Sleepers,” 1743).

Jemmie Duffs, weepers. (See JAMIE DUFFS).

Jemmy. This name, found on engravings of the eighteenth century, means James Worsdale (died 1767).

Jemmy Twitcher, a cunning and treacherous highwayman.—Gay, *The Beggar's Opera* (1727).

✱✱ Lord Sandwich, member of the Kit-Kat Club, was called “Jemmy Twitcher” (1765).

Jenkin, the servant of George-a-Green. He says a fellow ordered him to hold his horse, and see that it took no cold. “No, no,” quoth Jenkin, “I’ll lay my cloak under him.” He did so, but “mark you,” he adds, “I cut four holes in my cloak first, and made his horse stand on the bare ground.”—Robert Greene, *George-a-Green, the Pinner of Wakefield* (1584).

Jenkin, one of the retainers of Julian Avenel (2 syl.), of Avenel Castle.—Sir W. Scott, *The Monastery* (time, Elizabeth).

Jencks (*Mr.*). Tall, well-mannered young Englishman, appointed professor in a rising fresh-water university in America. On ship-board he falls in love with Lily Floyd-Curtis, whose mother is a society leader—or would be. Jencks rises faster even than his university but fate and Floyd-Curtisism award Lily to Lord Melrose, *malgré* his spotted reputation.—Constance Cary Harrison, *The Anglomaniacs* (1890).

Jenkins (*Mrs. Winifred*), Miss Tabitha Bramble’s maid, noted for her bad spelling, misapplication of words, and ludicrous misnomers. Mrs. Winifred Jenkins is the original of Mrs. Malaprop.—Smollett, *The Expedition of Humphry Clinker* (1771).

Jenkins, a vulgar lick-spittle of the aristocracy, who retails their praises and witticisms, records their movements and deeds, gives flaming accounts of their dresses and parties, either *viva voce* or in newspaper paragraphs: “Lord and Lady Dash attended divine service last Sunday, and were very attentive to the sermon” (wonderful!). “Lord and Lady Dash took a drive *or* walk last Monday in their magnificent park of Snobdoodleham. Lady Dash wore a mantle of rich silk, a bonnet with ostrich feathers, and shoes with rosettes.” The name is said to have been first given by Punch to a writer in the *Morning Post*.

Jenkinson (*Ephraim*), a green old swindler, whom Dr. Primrose met in a public tavern. Imposed on by his venerable appearance, apparent devoutness, learned talk about “cosmogony,” and still more so by his flattery of the doctor’s work on the subject of monogamy, Dr. Primrose sold the swindler his horse, Old Blackberry, for a draft upon Farmer Flamborough. When the draft was presented for payment, the farmer told the vicar that Ephraim Jenkinson “was the greatest rascal under heaven,” and that he was the very rogue who had sold Moses Primrose the spectacles. Subsequently the vicar found him in the county jail, where he showed Dr. Primrose great kindness, did him valuable service, became a reformed character, and probably married one of the daughters of Farmer Flamborough.—Goldsmith, *Vicar of Wakefield* (1765).

Jenness (*Captain*). Master of the *Aroostook*, in which Lydia Blood (unchaperoned) takes passage for Venice. Has “a girl just about her age up at Deer Isle.”

“Good land! I know what girls are, I [hope!](#)”

After which, the young lady needs no duenna, although she is the only woman on board.—W.D. Howells, *The Lady of the Aroostook* (1879).

Jennie, housekeeper to the old laird of Dumbiedikes.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Jenny [DIVER]. Captain Macheath says, “What, my pretty Jenny! as prim and demure as ever? There’s not a prude, though ever so high bred, hath a more sanctified look, with a more mischievous heart.” She pretends to love Macheath, but craftily secures one of his pistols, that his other “pals” may the more easily betray him into the hands of the constables (act ii. 1.).—J. Gay, *The Beggar’s Opera* (1727).

Jenny l’Ouvrière, the type of a hard-working Parisian needle-woman. She is contented with a few window-flowers which she terms “her garden,” a caged bird which she calls “her songster,” and when she gives the fragments of her food to some one poorer than herself, she calls it “her delight.”

Entendez-vous un oiseau familier?
C'est le chanteur de Jenny l'Ouvrière,
 Au cœur content, content de peu
Elle pourrait être riche, et préfère
 Ce qui vient de Dieu.

Emile Barateau (1847).

Jeph'thah's Daughter. When Jephthah went forth against the Ammonites, he vowed that if he returned victorious he would sacrifice, as a burnt offering, whatever first met him on his entrance into his native city. He gained a splendid victory, and at the news thereof his only daughter came forth dancing to give him welcome. The miserable father rent his clothes in agony, but the noble-spirited maiden would not hear of his violating his vow. She demanded a short respite, to bewail upon the mountains her blighted hope of becoming a mother, and then submitted to her fate.—*Judges*, xi.

An almost identical tale is told of Idomeneus, king of Crete. On his return from the Trojan war, he made a vow in a tempest that, if he escaped, he would offer to Neptune the first living creature that presented itself to his eye on the Cretan shore. His own son was there to welcome him home, and Idomeneus offered him up a sacrifice to the sea-god, according to his vow. Fénelon has introduced this legend in his *Télémaque*, v.

Agamemnon vowed to Diana, if he might be blessed with a child, that he would sacrifice to her the dearest of all his possessions. Iphigenīa, his infant daughter, was, of course, his “dearest possession;” but he refused to sacrifice her, and thus incurred the wrath of the goddess, which resulted in the detention of the Trojan fleet at Aulis. Iphigenia being offered in sacrifice, the offended deity was satisfied, and interposed at the critical moment, by carrying the princess to Tauris and substituting a stag in her stead.

The latter part of this tale cannot fail to call to mind the offering of Abraham. As he was about to take the life of Isaac, Jehovah interposed, and a ram was substituted for the human victim.—*Gen.* xxii.

[*Be*] not bent as Jephthah once,
Blindly to execute a rash resolve;
Whom better it had suited to exclaim,
“I have done ill!” than to redeem his pledge
By doing worse. Not unlike to him
In folly that great leader of the Greeks—
Whence, on the altar, Iphigenia mourned
Her virgin beauty.

Dantê, *Paradise*, v. (1311).

✱ Euripides wrote two plays: *Iphigenia in Aulis*, and *Iphigenia in Tauris*.

✱ Jephthah's daughter has often been dramatized. Thus we have in English *Jephtha his Daughter*, by Plessie Morney, *Jephtha* (1546), by Christopherson; *Jephtha*, by Buchanan; and *Jephthah* (an opera, 1752), by Handel.

Jepson (*Old*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Jeremi'ah (*The British*), Gildas, (A. D. 516-570), author of *De Exidio Britanniae*, a book of lamentations over the destruction of Britain. He is so called by Gibbon.

Jer'emy (*Master*), head domestic of Lord Saville.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Jeremy Diddler, an adept at raising money on false pretenses.—Kenney, *Raising the Wind*.

Jerningham (*Master Thomas*), the duke of Buckingham's gentleman.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Jerome (*Don*), father of Don Ferdinand and Louisa; pig-headed, passionate, and mercenary, but very fond of his daughter. He insists on her marrying Isaac Mendoza, a rich Portuguese Jew, but Louisa, being in love with Don Antonio, positively refuses to do so. She is turned out of the house by mistake, and her duenna is locked up, under the belief that she is

Louisa. Isaac, being introduced to the duenna, elopes with her, supposing her to be Don Jerome's daughter; and Louisa, taking refuge in a convent, gets married to Don Antonio. Ferdinand, at the same time, marries Clara, the daughter of Don Guzman. The old man is well content, and promises to be the friend of his children, who, he acknowledges, have chosen better for themselves than he had done for them.—Sheridan, *The Duenna* (1775).

Jerome (Father), abbot at St. Bride's Convent.—Sir W. Scott, *Castle Dangerous* (time, Henry I.).

Jeron'imo, the principal character in *The Spanish Tragedy*, by Thomas Kyd (1597). On finding his application to the king ill-timed, he says to himself, "Go by! Jeronimo;" which so tickled the fancy of the audience that it became a common street jest.

Jerry, manager of a troupe of dancing dogs. He was a tall, black-whiskered man, in a velveteen coat.—C. Dickens, *The Old Curiosity Shop*, xviii. (1840).

Jerry Sneak, a hen-pecked husband.—Foote, *Mayor of Garrat* (1763).

Jeru'salem, in Dryden's *Absalom and Achitophel*, means London; "David" is Charles II., and "Absalom" the duke of Monmouth, etc.

Jerusalem. Henry IV. was told "he should not die but in Jerusalem." Being in Westminster Abbey, he inquired what the chapter-house was called, and when he was told it was called the "Jerusalem Chamber," he felt sure that he would die there "according to the prophecy," and so he did.

Pope SYLVESTER II. was told the same thing, and died as he was saying mass in a church so called at Rome.—Brown, *Fasciculus*.

CAMBYSES, son of Cyrus, was told that he should die in Ecbat'ana, which he supposed meant the capital of Media; but he died of his wounds in a place so called in Syria.

Jerusalem Delivered, an epic poem in twenty books, by Torquato Tasso (1575).

The crusaders, having encamped on the plains of Torto'sa, choose Godfrey for their chief. The overtures of Argantês being declined, war is

declared by him in the name of the king of Egypt. The Christian army reaches Jerusalem, but it is found that the city cannot be taken without the aid of Rinaldo, who had withdrawn from the army because Godfrey had cited him for the death of Gernando, whom he had slain in a duel. Godfrey sends to the enchanted island of Armi'da to invite the hero back, and on his return Jerusalem is assailed in a night attack. The poem concludes with the triumphant entry of the Christians into the Holy City, and their adoration at the Redeemer's tomb.

The two chief episodes are the loves of Olindo and Sophronia, and of Tancred and Corinda.

Jervis (*Mrs.*), the virtuous housekeeper of young Squire B. Mrs. Jervis protects Pam'ela when her young master assails her.—Richardson, *Pamela, or Virtue Rewarded* (1740).

Jessamy, the son of Colonel Oldboy. He changed his name in compliment to Lord Jessamy, who adopted him and left him his heir. Jessamy is an affected, conceited prig, who dresses as a fop, carries a muff to keep his hands warm, and likes old china better than a pretty girl. This popinjay proposes to Clarissa Flowerdale; but she despises him, much to his indignation and astonishment.—Bickerstaff, *Lionel and Clarissa* (1735-1790).

He's a coxcomb, a fop, a dainty milksop,
Who essenced and dized from bottom to top,
And looked like a doll from a milliner's shop...
He shrugs and takes snuff, and carries a muff,
A minickin, finicking, French powdered puff.

Act i. 1.

Jessamy Bride (*The*), Mary Horneck, with whom Goldsmith fell in love in (1769).

Jes'sica, daughter of Shylock, the Jew. She elopes with Lorenzo.—Shakespeare, *Merchant of Venice* (1597).

Jessica cannot be called a sketch, or, if a sketch, she is dashed off in glowing colors from the rainbow palette of a Rubens. She has a rich tint of Orientalism shed over her.
—Mrs. Jameson.

Jesters. (See FOOLS.)

Jests (*The Father of*), Joseph or Joe Miller, an English comic actor, whose name has become a household word for a stale joke (1684-1738). The book of jests which goes by his name was compiled by Mr. Mottley, the dramatist (1739). Joe Miller himself never uttered a jest in his life, and it is a *lucus a non lucendo* to father them on such a taciturn, commonplace dullard.

Jesus Christ and the Clay Bird. *The Korân* says: “O Jesus, son of Mary, remember ... when thou didst create of clay the figure of a bird ... and did breathe thereon, and it became a bird!”—Ch. v.

The allusion is to a legend that Jesus was playing with other children who amused themselves with making clay birds, but when the child Jesus breathed on the one He had made, it instantly received life and flew away.
—Hone, *Apocryphal New Testament* (1820).

Jew (*The*), a comedy by R. Cumberland (1776), written to disabuse the public mind of unjust prejudices against a people who have been long “scattered and peeled.” The Jew is Sheva, who was rescued at Cadiz from an *auto da fe*, by Don Carlos, and from a howling London mob by the son of Don Carlos, called Charles Ratcliffe. His whole life is spent in unostentatious benevolence, but his modesty is equal to his philanthropy. He gives £10,000 as a marriage portion to Ratcliffe’s sister, who marries Frederick Bertram, and he makes Charles the heir of all his property.

Jew (The).

This is the Jew.
That Shakespeare drew

This couplet was written by Pope, and refers to the “Shylock” of Charles Macklin (1690-1797).

Jew (The Wandering).

1. *Of Greek tradition.* ARIS'TEAS, a poet who continued to appear and disappear alternately for above 400 years, and who visited all the mythical nations of the earth.

2. *Of Jewish story.* Tradition says that CARTAPH'ILOS, the door-keeper of the judgment hall, in the service of Pontius Pilate, struck our Lord as he led Him forth, saying, "Get on! Faster, Jesus!" Whereupon the Man of Sorrows replied "I am going; but tarry thou till I come [*again*]." This man afterwards became a Christian, and was baptized by Ananias under the name of Joseph. Every hundred years he falls into a trance, out of which he rises again at the age of 30.

✱✱ The earliest account of the Wandering Jew, is in the *Book of the Chronicles of the Abbey of St. Alban's*, copied and continued by Matthew Paris (1228). In 1242 Philip Mouskes, afterwards bishop of Tournay, wrote the "rhymed chronicles."

Another legend is that Jesus, pressed down by the weight of His cross, stopped to rest at the door of a cobbler, named AHASUE'RUS, who pushed him away, saying, "Get off! Away with you! away!" Our Lord replied, "Truly, I go away, and that quickly; but tarry thou till I come."

✱✱ This is the legend given by Paul von Eitzen, bishop of Schleswig, in 1547. *—Greve, *Memoirs of Paul von Eitzen* (1744).

A third legend says that it was the cobbler Ahasue'rus who haled Jesus to the judgment seat; and that, as the Man of Sorrows stayed to rest awhile on a stone, he pushed Him, saying, "Get on, Jesus! Here you shall not stay!" Jesus replied, "I truly go away, and go to rest; but thou shalt go away, and never rest till I come."

3. *In German legend*, the Wandering Jew is associated with JOHN BUTTADÆUS, seen at Antwerp in the thirteenth century, again in the fifteenth, and again in the sixteenth centuries. His last appearance was in 1774, at Brussels.

✱✱ Leonard Doldius, of Nürnberg, in his *Praxis Alchymiae* (1604), says that the Jew, Ahasue'rus, is sometimes called "Buttadæus."

Signor GUALDI, who had been dead 130 years, appeared in the latter half of the eighteenth century, and had his likeness taken by Titian. One day he disappeared as mysteriously as he had come.—*Turkish Spy*, ii. (1682).

4. *The French legend.* The French call the Wandering Jew ISAAC LAKE 'DION or Laquedem.—Mitternacht, *Dissertatio in Johan.*, xxxi. 19.

5. *Of Dr. Croly's novel.* The name given to the Wandering Jew by Dr. Croly is SALATHIEL BEN SADI, who appeared and disappeared towards the close of the sixteenth century, at Venice, in so sudden a manner as to attract the attention of all Europe.

* Dr. Croly, in his novel called *Salathiel* (1827), traces the course of the Wandering Jew; so does Eugène Sue, in *Le Juif Errant* (1845); but in these novels the Jew makes no figure of importance.

G Doré, in 1861, illustrated the legend of the Wandering Jew in folio wood engravings.

6. It is said in legend that GYPSIES are doomed to be everlasting wanderers, because they refused the Virgin and Child hospitality in their flight into Egypt.—Adventinus, *Annalium Boiorum, libri septem* vii. (1554).

The legend of the Wild Huntsman, called by Shakespeare “Herne, the Hunter,” and by Father Matthieu “St Hubert,” is said to be a Jew who would not suffer Jesus to drink from a horse-trough, but pointed out to Him some water in a hoof-print, and bade Him go there and drink.—Kuhn von Schwarz, *Nordd. Sagen*, 499.

Jews (*The*), in Dryden's *Absalom and Achitophel*, means those English who were loyal to Charles II. called “David” in the the satire (1681-2).

Jewkes (*Mrs.*), a detestable character in Richardson's *Pamela* (1740).

Jez'ebel (*A Painted*), a flaunting woman, of brazen face, but loose morals. So called from Jezebel, the wife of Ahab, king of Israel.

Jim, the boy of Reginald Lowestoffe, the young Templar. Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Jin Vin, *i.e.* Jenkin Vincent, one of Ramsay's apprentices, in love with Margaret Ramsay.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Jin'gle (*Alfred*), a strolling actor, who, by his powers of amusing and sharp-wittedness, imposes for a time on the members of the Pickwick Club,

and is admitted to their intimacy; but being found to be an impostor, he is dropped by them. The generosity of Mr. Pickwick in rescuing Jingle from the Fleet, reclaims him, and he quits England. Alfred Jingle talks most rapidly and flippantly, but not without much native shrewdness; and he knows a “hawk from a handsaw.”—C. Dickens, *The Pickwick Papers* (1836).

Jingo, a corruption of Jainko, the Basque Supreme Being. “By Jingo!” or “By the living Jingo!” is an appeal to deity. Edward I. had Basque mountaineers conveyed to England to take part in his Welsh wars, and the Plantagenets held the Basque provinces in possession. This Basque oath is a land-mark of these facts.

Jingoes (*The*), the anti-Russians in the war between Russia and Turkey; hence the English war party. The term arose (1878) from a popular music-hall song, beginning thus:

We don't want to fight; but, by Jingo, if we do,
We've got the ships, we've got the men, we've got the money, too.

(This song has also furnished the words *jingoism* (bragging war spirit, Bobadilism) and the adjective *jingo*).

Jiniwin (*Mrs.*), a widow, the mother of Mrs. Quilp. A shrewd, ill-tempered old woman, who lived with her son-in-law in Tower Street.—C. Dickens, *The Old Curiosity Shop* (1840).

Jinker (*Lieutenant Jamie*), horse-dealer at Doune.—Sir W. Scott, *Waverley* (time, George II.).

Jinn, plu. of **Jinnee**, a sort of fairy in Arabian mythology, the offspring of fire. The jinn propagate their species like human beings, and are governed by kings called suleymans. Their chief abode is the mountain Kâf, and they appear to men under the forms of serpents, dogs, cats, etc., which become invisible at pleasure. Evil jinn are hideously ugly, but good jinn are exquisitely beautiful.

✱✱ Jinnistan means the country of the jinn. The connection of Solomon with the jinn is a mere blunder, arising from the similarity of Suleyman and Solomon.

J.J., in Hogarth's "Gin Lane," written on a gibbet, is Sir Joseph Jekyll, obnoxious for his bill for increasing the duty on gin.

✱✱ Jean Jacques [Rousseau] was often referred to by these initials in the eighteenth century.

Jo, a poor little outcast, living in one of the back slums of London, called "Tom All-alone." The little human waif is hounded about from place to place, till he dies of want.—C. Dickens, *Bleak House* (1853).

Jo March. The author-sister of *Little Women*, by Louisa M. Alcott. Jo has much originality and more prankishness, writes blood-and-thunder stories because they pay, and ceases to write them when they pay best, because her conscience has awakened. Supposed to be drawn as the author's own character.—Louisa M. Alcott, *Little Women* (1867).

Joan. Cromwell's wife was always called Joan by the cavaliers, although her real name was Elizabeth.

Joan, princess of France, affianced to the duke of Orleans.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Joan of Arc, surnamed *La Pucelle*, born in a village upon the marches of Barre, called Domremy, near Vaucouleurs. Her father was James of Arc, and her mother Isabel, poor country-folk, who brought up their children to keep their cattle. Joan professed to be inspired to liberate France from the English, and actually raised the siege of Orleans, after which Charles II. was crowned (1402-1431).

A young wench of an eightene years old; of favor was she counted likesome, of person stronglie made and manlie, of courage great, hardie and stout, withall ... she had great semblance of chastitie both of body and behavior.—Holinshed, *Chronicles*, 600 (1577).

... there was no bloom of youth
Upon her cheek; yet had the loveliest hues
Of health, with lesser fascination, fixed
The gazer's eye; for wan the maiden was,
Of saintly paleness, and there seemed to dwell,
In the strong beauties of her countenance,
Something that was not earthly.

Southey, *Joan of Arc* (1795).

* Schiller has a tragedy on the subject, *Jungfrau von Orleans* (1801); Soumet another, *Jeanne d'Arc* (1825). Besides Southey's epic, we have one by François Cazaneaux; another by Chapelain, called *La Pucelle* (1656), on which he labored for thirty years. Casimir Delavigne has an admirable elegy on *The Maid* (1816), and Voltaire a burlesque. Shakespeare introduces her in the First Part of Henry VI.

Joanna, the “deserted daughter” of Mr. Mordent. Her father abandoned her in order to marry Lady Anne, and his money-broker placed her under the charge of Mrs. Enfield, who kept a house of intrigue. Cheveril fell in love with Joanna, and described her as having “blue eyes, auburn hair, aquiline nose, ivory teeth, carnation lips, a ravishing mouth, enchanting neck, a form divine, and the face of an angel.”—Holcroft, *The Deserted Daughter* (altered into *The Steward*).

Job and Elspat, father and mother of Sergeant Houghton.—Sir W. Scott, *Waverley* (time, George II.).

Job's Wife. Some call her Rahmat, daughter of Ephraim, son of Joseph; and others call her Makhir, daughter of Manasses.—Sale, *Korân*, xxi. note.

Joblillies (*The*), the small gentry of a village, the squire being the Grand Panjandrum.

There were present the Picinnies and the Joblillies and the Garyulies, and the Grand Panjandrum himself.—S. Foote, *The Quarterly Review*, xcv. 516-7.

Jobling, medical officer to the “Anglo-Bengalee Company.” Mr. Jobling was a portentous and most carefully dressed gentleman, fond of a good dinner, and said by all to be “full of anecdote.” He was far too shrewd to be concerned with the Anglo-Bengalee bubble company, except as a paid functionary.—C. Dickens, *Martin Chuzzlewit* (1844).

Jobson (*Joseph*), clerk to Squire Inglewood, the magistrate.—Sir W. Scott, *Rob Roy* (time, George I.).

Jobson (*Zekel*), a very masterful cobbler, who ruled his wife with a rod of iron.

Neil Jobson, wife of Zekel, a patient, meek, sweet-tempered woman.—C. Coffey, *The Devil to Pay* (died, 1745).

Jocelyn (*Martin*). Man who yields gradually to the opium-habit, beggars his family, and blasts his reputation by it. Once and again he reforms for a few months, then relapses, and finally blows out his brains in a paroxysm of despairing remorse.—Edward Payson Roe, *Without a Home* (1881).

Jock o’ Dawston Cleugh, the quarrelsome neighbor of Dandie Dinmont, of Charlie’s Hope.

Jock Jabos, postilion to Mrs. M’Candlish, the landlady of the Golden Arms inn, Kippletringan.

Slounging Jock, one of the men of M’Guffog, the jailer.—Sir W. Scott, *Guy Mannering* (time, George II.).

Jock o’ Hazeldean, the young man beloved by a “ladye fair.” The lady’s father wanted her to marry Frank, “the chief of Errington and laird of Langley Dale,” rich, brave and gallant; but “aye she let the tears down fa’ for Jock of Hazeldean.” At last the wedding morn arrived, the kirk was gaily decked, the priest and bridegroom, with dame and knight, were duly assembled; but no bride could be seen; she had crossed the border and given her hand to Jock of Hazeldean.

This ballad, by Sir W. Scott, is a modernized version of an ancient ballad entitled *Jock o’ Hazelgreen*.

Jockey of Norfolk, Sir John Howard, a firm adherent of Richard III. On the night before the battle of Bosworth Field, he found in his tent this warning couplet:

Jockey of Norfolk, be not too bold,
For Dickon, thy master, is bought and sold.

Jodelet, valet of Du Croisy. In order to reform two silly girls, whose heads have been turned by novels, Du Croisy and his friend La Grange get their lackeys introduced to them, as the “Viscount of Jodelet,” and the “Marquis of Mascarille.” The girls are delighted with their “aristocratic visitors;” but when the game has gone far enough, the masters step in and unmask the trick. The two girls are taught a most useful lesson, but are saved from serious ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

Joe. Sick boy, to whom his brother brings a bouquet he has begged for him; and tells him of the country Joe has never seen.

“Flowers in Heaven? ’M— I s’pose so;
Dunno much about it, though;
Aint as fly as what I might be
On them topics, little Joe.

* * * * *

——Don’t you have no fear.
Heaven was made fur such as you is—
Joe! what makes you look so queer?
Here! wake up! Oh, don’t look that way!
Here’s yer flowers—you dropped ’em—Joey,
Oh, my God! can Joe be dead?”

David Law Proudfit, *Poor Little Joe* (1883).

Joe, “the fat boy,” page in the family of Mr. Wardle. He has an unlimited capacity for eating and sleeping.—C. Dickens, *The Pickwick Papers* (1836).

Joe Gargery, a smith. He was a fair man, with curls of flaxen hair on each side of his smooth face, and with eyes of “such very undecided blue,

that they seemed to have got mixed with their own whites. He was a mild, good-natured, sweet-tempered, easy-going, foolish, dear fellow. A Herculês in strength, and in weakness also." He lived in terror of his wife, but loved Pip, whom he brought up. His great word was "meanter say." Thus: "What I meanter say, if you come a-badgering me, come out. Which I meanter say as sech, if you're a man, come on. Which I meanter say that what I say I meanter say and stand to it" (ch. xviii.). His first wife was a shrew; but soon after her death he married Biddy, a young woman wholly suited to him.

Mrs. Joe Gargery, the smith's first wife; a "rampageous woman," always "on the ram-page." By no means good-looking was Mrs. Joe, with her black hair and fierce eyes, and prevailing redness of skin, looking as if "she scrubbed herself with a nutmeg-grater instead of soap and flannel." She "was tall and bony, and wore a coarse apron fastened over her figure behind with two loops, and having a square bib in front, stuck full of needles and pins." She brought up Pip, but made his home as wretched as she could, always keeping a rod called "Tickler" ready for immediate use. Mrs. Joe was a very clean woman, and cleanliness is next to godliness; but Mrs. Joe had the art of making her cleanliness as disagreeable to every one as many people do their godliness. She died after a long illness.—C. Dickens, *Great Expectations* (1860).

John, a proverbially unhappy name for royalty.—See *Dictionary of Phrase and Fable*, 461.

We shall see, however, that this poor king [*Robert II.*] remained as unfortunate as if his name had still been John [*He changed it from John to Robert*].—Sir W. Scott, *Tales of a Grandfather*, i. 17.

John, a Franciscan friar.—Shakespeare, *Romeo and Juliet* (1598).

John, the bastard brother of Don Pedro.—Shakespeare, *Much Ado about Nothing* (1600).

John, the driver of the Queen's Ferry diligence.—Sir W. Scott, *The Antiquary* (time, George III.).

John Andruss. Clever fellow, but weak in principles, who becomes once and again a tool in the hands of designing men and silly women, rallying after each fall, to attempt a better life. Drowned at last in rescuing a fellow-bather from the [surf](#), the bather being the “Anna” of his early idolatry, now the fat, ruddy wife of another man.—Rebecca Harding Davis, *John Andruss*.

John (Don), brother of Leonato, governor of Messina, whom he hates. In order to torment the governor, Don John tries to mar the happiness of his daughter Hero, who is about to be married to Lord Claudio. Don John tells Claudio that his *fiancée* has promised him a rendezvous by moonlight, and if Claudio will hide in the garden, he may witness it. The villain had bribed the waiting-woman of Hero to dress up in her mistress’s clothes and to give him this interview. Claudio believes the woman to be Hero, and when the bride appears at the altar next morning, he rejects her with scorn. The truth, however, comes to light; Don John takes himself to flight; and Hero is married to Lord Claudio, the man of her choice.—Shakespeare, *Much Ado about Nothing* (1600).

I have seen the great Henderson [1747-1785].... His “Don John” is a comic “Cato,” and his “Hamlet” a mixture of tragedy, comedy, pastoral, farce, and nonsense.—David Garrick 1775.

John (Friar), a tall, lean, wide-mouthed, long-nosed friar of Seville, who despatched his matins and vigils quicker than any of his fraternity. He swore like a trooper, and fought like a Trojan. When the army from Lerne pillaged the convent vineyard, Friar John seized the staff of a cross and pummelled the rogues without mercy, beating out brains, smashing limbs, cracking ribs, gashing faces, breaking jaws, dislocating joints, in the most approved Christian fashion, and never was corn so mauled by the flail as were these pillagers by “the baton of the cross.”—Rabelais, *Gargantua*, i. 27 (1533).

✱ Of course, this is a satire of what are called Christian or religious wars.

John Humphreys. Pious and priggish hero of *The Wide, Wide World*. He is the brother of *Alice Humphreys*, the adopted sister of *Ellen Montgomery*,

the little heroine of the story. He trains and molds Ellen from childhood, and finally marries her.—Susan Warner, *The Wide, Wide World* (1851).

John (King), a tragedy by Shakespeare (1508). This drama is founded on *The First and Second Parts of the Troublesome Raigne of John, King of England, etc. As they were sundry times publickly acted by the Queenes Majesties players in the Honourable Citie of London* (1591).

In “Macbeth,” “Hamlet,” “Wolsey,” “Coriolanus,” and “King John,” he [Edmund Kean, 1787-1833] never approached within any measurable distance of the learned, philosophical, and majestic Kemble.—*Quarterly Review* (1835).

W.C. Macready [1793-1873], in the scene where he suggests to “Hubert” the murder of “Arthur,” was masterly, and his representation of death by poison, was true, forcible, and terrific.—Talfourd.

✱✱ *Kynge Johan*, a drama of the transition state between the moralities and tragedy. Of the historical persons introduced, we have King John, Pope Innocent, Cardinal Pandulphus, Stephen Langton, etc.; and of allegorical personages, we have Widowed Britannia, Imperial Majesty, Nobility, Clergy, Civil Order, Treason, Verity, and Sedition. This play was published in 1838 by the Camden Society, under the care of Mr. Collier (about 1550).

John (Little), one of the companions of Robin Hood.—Sir W. Scott, *The Talisman* (time, Richard I.).

John (Prester). According to Mandeville, Prester John was a lineal descendant of Ogier, the Dane. This Ogier penetrated into the north of India, with fifteen barons of his own country, among whom he divided the land. John was made sovereign of Teneduc, and was called *Prester*, because he converted the natives.

Another tradition says he had seventy kings for his vassals, and was seen by his subjects only three times a year.

Marco Polo says that Prester John was the Khan Ung, who was slain in battle by Jenghiz Khan, in 1202. He was converted by the Nestorians, and his baptismal name was John. Gregory Bar-Hebræus says that God forsook

him because he had taken to himself a wife of the Zinish nation, called Quarakhata.

Otto, of Freisingen, is the first author who makes mention of Prester John. His chronicle is brought down to the year 1156, and in it we are assured that this most mysterious personage was of the family of the Magi, and ruled over the country of these Wise Men. "He used" (according to Otto) "a sceptre made of emeralds."

Bishop Jordānus, in his description of the world, sets down Abyssinia as the kingdom of Prester John. At one time Abyssinia went by the name of Middle India.

Maimonidēs mentions Prester John, and calls him Preste-Cuan. The date of Maimonidēs is 1135-1204.

✱ Before 1241 a letter was addressed by Prester John to Manuel Comnenus, emperor of Constantinople. It is to be found in the *Chronicle* of Albericus Trium Fontium, who gives the date as 1165.

In Ariosto's *Orlando Furioso*, xvii., Prester John is called Sena'pus, king of Ethiopia. He was blind. Though the richest monarch of the world, he pined "in plenty with endless famine," because harpies carried off his food whenever the table was spread; but this plague was to cease "when a stranger came to his kingdom on a flying horse." Astolpho came on a flying griffin, and with his magic horn chased the harpies into Cocy'tus.

John (Prince), son of Henry II., introduced by Sir W. Scott in *The Betrothed* (1825).

John (Prince), brother of Richard I., introduced by Sir W. Scott in *The Talisman* (1825).

John and the abbot of Canterbury. King John, being jealous of the state kept by the abbot of Canterbury, declared he should be put to death unless he answered these three questions: (1) "How much am I worth? (2) How long would it take me to ride round the world? (3) What are my thoughts?" The king gave the abbot three weeks for his answers. A shepherd undertook to disguise himself as the abbot, and to answer the questions. To the first he said, "The king's worth is twenty-nine pence, for the Saviour Himself was sold for thirty pence, and his majesty is mayhap a

penny worse than He.” To the second question he answered, “If you rise with the sun and ride with the sun, you will get round the world in twenty-four hours.” To the third question he replied, “Your majesty thinks me to be the abbot, but I am only his servant.”—Percy, *Reliques*, II. iii. 6.

John Blunt, a person who prides himself on his brusqueness, and in speaking unpleasant truths in the rudest manner possible. He not only calls a spade a spade, but he does it in an offensive tone and manner.

John Bull, the national name for an Englishman, (See BULL).

John Chinaman, a Chinese.

John Company, the old East India Company.

In old times, John Company employed nearly 4000 men in warehouses.—*Old and New London*, ii (185).

John Grueby, the honest, faithful servant of Lord George Gordon, who wished “the blessed old creatur, named Bloody Mary, had never been born.” He had the habit of looking “a long way off.” John loved his master, but hated his religious craze.

“Between Bloody Marys, and blue cockades, and glorious Queen Besses, and no poperys, and Protestant associations,” said Grueby to himself, “I believe my lord’s half off his head.”—Dickens, *Barnaby Rudge*, xxxvi.

John of Bruges, (1 *syl.*) John Van Eyck, the Flemish painter (1370-1441).

John o’ Groat, a Dutchman, who settled in the most northerly part of Scotland, in the reign of James IV. He is immortalized by the way he settled an open dispute among his nine sons respecting precedence. He had nine doors made to his cottage, one for each son, and they sat at a round table.

From John o’ Groat’s house to the Land’s End, from furthest north to furthest south of the island, *i. e.* through its entire length.

John of Hexham, Johannes Hagustaldensis, a chronicler (twelfth century).

John of Leyden, John Bockhold *or* Boccold, a fanatic (1510-1536).

In the opera he is called “the prophet.” Being about to marry Bertha, three anabaptists meet him, and observe in him a strong likeness to a picture of David in Munster Cathedral. Having induced him to join the rebels, they take Munster, and crown him “Ruler of Westphalia.” His mother meets him while he is going in procession, but he disowns her; subsequently, however, he visits her in prison, and is forgiven. When the emperor arrives the anabaptists fall off, and John, setting fire to the banquet-room of the palace, perishes with his mother in the flames.—Meyerbeer, *Le Prophète* (1849).

John with the Leaden Sword. The duke of Bedford, who acted as regent for Henry VI. in France, was so called by Earl Douglas (surnamed *Tine-man*).

Johnny, the infant son of Mrs. Betty Higden’s “daughter’s daughter.” Mrs. Boffin wished to adopt the child, and to call him John Harmon, but it died. During its illness, Bella Wilfer went to see it, and the child murmured, “Who is the boofer lady?” The sick child was placed in the Children’s Hospital, and, just at the moment of death, gave his toys to a little boy with a broken leg in an adjoining bed, and sent “a kiss to the boofer lady.”—C. Dickens, *Our Mutual Friend* (1864).

Johnny Crapaud. A Frenchman was so called by English sailors in the time of Napoleon I. The Flemings called the French “Crapaud Franchos.” The allusion is to the toads borne in the ancient arms of France.

John Ridd, herculean hero of Exmoor, and lover of *Lorna Doone*. By various exploits, he achieves knighthood, and marries Lorna.—R. D. Blackmore, *Lorna Doone*.

Johnson (*Dr. Samuel*), lexicographer, essayist, and poet (1709-1784).

I own I like not Johnson’s turgid style,
That gives an inch th’ importance of a mile:

Casts of manure a wagon-load around,
To raise a simple daisy from the ground;
Uplifts the club of Hercules—for what?
To crush a butterfly or brain a gnat;
Creates a whirlwind from the earth, to draw
A goose's feather or exalt a straw;
Bids ocean labor with tremendous roar,
To heave a cockle-shell upon the shore.
Alike in every theme his pompous art,
Heaven's awful thunder or a rumbling cart.

Peter Pindar [Dr. John Wolcot] (1816).

Johnstone (*Auld Willie*), an old fisherman, father to Peggy, the laundry-maid at Woodburne.

Young Johnstone, his son.—Sir W. Scott, *Guy Mannering* (time, George II.).

Joliffe (2 *syl.*), footman to Lady Penfeather.—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Joliffe (*Joceline*), under-keeper of Woodstock Forest.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Joliquet (*Bibo*), the *garçon* of the White Lion Inn, held by Jerome Lesurgues (2 *syl.*).—Edward Stirling, *The Courier of Lyons* (1852).

Jollup (*Sir Jacob*), father of Mrs. Jerry Sneak and Mrs. Bruin. Jollup is the vulgar, pomposo landlord of Garratt, who insists on being always addressed as “Sir Jacob.”

Jolter. In the agony of terror, on hearing the direction given to put on the headlights in a storm off Calais, Smollett tells us that Jolter went through the steps of a mathematical proposition with great fervor instead of a prayer.

Jonas, the name given in *Absalom and Achitophel*, to Sir William Jones, judge of the Irish Court of Common Pleas under James I. It is a pun on the name.—Dryden, *Absalom and Achitophel*, i. (1681).

Jonas, “smart,” capable and somewhat priggish factotum of the Holliday family. *Sui generis* as regards learning, when one reflects that he entered his employer’s service as a tramp. Equally remarkable as to virtue. Rollo’s mentor; a New England *Harry Sandford*.—Jacob Abbott, *The Rollo Books*.

Jonathan, a sleek old widower. He was a parish orphan, whom Sir Benjamin Dove apprenticed, and then took into his family. When Jonathan married, the knight gave him a farm, rent-free and well stocked. On the death of his wife, he gave up the farm, and entered the knight’s service as butler. Under the evil influence of Lady Dove, this old servant was inclined to neglect his kind master; but Sir Benjamin soon showed him that, although the lady was allowed to peck him, the servants were not.—R. Cumberland, *The Brothers* (1769).

Jonathan, one of the servants of General Harrison.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Jonathan, an attendant on Lord Saville.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Jonathan (Brother), a national nickname for an American of the United States. In the Revolutionary war, Washington used to consult his friend, Jonathan Trumbull, governor of Connecticut, in all his difficulties. “We must ask brother Jonathan,” was so often on his lips, that the phrase became synonymous with the good genius of the States, and was subsequently applied to the North Americans generally.

Jones (Tom), the hero of a novel by Fielding, called *The History of Tom Jones, a Foundling* (1749). Tom Jones is a model of generosity, openness, and manly spirit, mingled with thoughtless dissipation. With all this, he is not to be admired; his reputation is flawed, he sponges for a guinea, he cannot pay his landlady, and he lets out his honor to hire.

Jones (Mrs.), the waiting-woman of Lady Penfeather.—Sir. W. Scott, *St. Ronan’s Well* (time, George III.).

Jonson (*Ben*), the poet, introduced by Sir Walter Scott in his *Woodstock*. Shakespeare is introduced in the same novel.

Jopson (*Jacob*), farmer at the village near Clifton.

Cicely Jopson, Jacob's daughter. She marries Ned Williams.—Sir W. Scott, *Waverley* (time, George II.).

Jordan (*Mrs.*), the actress, who lived with the duke of Clarence, was Miss Dorothea Bland. She called herself Dora, first appeared in York as Miss Francis, and changed her name at the request of an aunt who left her a little property. When the change of name was debated between her and the manager, Tate suggested "Mrs. Jordan," and gave this very pertinent reason:

"You have crossed the water," said Tate, "so I'll call you 'Jordan.'"

Jorkins, the partner of Mr. Spenlow, in Doctor's Commons. Mr. Jorkins is really a retiring, soft-hearted man, but to clients he is referred to by Spenlow as the stern martinet, whose consent will be most difficult to obtain.—C. Dickens, *David Copperfield* (1849).

Jorworth-ap-Jevan, envoy of Gwenwyn, prince of Powys-land.—Sir W. Scott, *The Betrothed* (time, Henry II.).

Josaphat, a young Indian prince, of whom it had been predicted that he would embrace Christianity and become a devotee. His father tried to seclude him from all knowledge of misery and evil, and to attach him only to pleasurable pursuits. At length the young prince took three drives, in one of which he saw Old Age, in another sickness, and in the third Death. This had such an effect upon him that he became a hermit, and at death was canonized both by the Eastern and Western Churches.—Johannes Damascenus, *Balaam and Josaphat* (eight century).

Josceline (*Sir*), an English knight and crusader in the army of Richard I. —Sir W. Scott, *The Talisman* (time, Richard I.).

José (*Don*), father of Don Juan, and husband of Donna Inez. He was henpecked and worried to death by his wife's "proprieties." To the world

they were “models of respectability,” but at home they were “cat and dog.” Donna Inez tried to prove him mad, in order to obtain a divorce, and “kept a journal where all his faults were noted.” “She witnessed his agonies with great magnanimity;” but, while seeking a divorce, Don José died.—Byron *Don Juan*, i. 26, 33 (1819).

Joseph, the old gardener at Shaw’s Castle.—Sir W. Scott, *St. Ronan’s Well* (time, George III.).

Joseph, a Jew of the noblest type; with unbounded benevolence and most excellent charity. He sets a splendid example of “Christian ethics” to those who despised him for not believing the “Christian creed.” Joseph the Jew was the good friend of the Christian minister of Mariendorpt.—S. Knowles, *The Maid of Mariendorpt* (1838).

Joseph Frowenfeld, apothecary of German extraction, settled in Louisiana, and patronized by the Grandissimes. “As hard to move as a cow in the moonlight,” Dr. Keene says of him, “and knows just about as much of the world.” Yet Dr. Keene trusts him where simple loyalty and true manliness are required, and it is a heart worth the keeping that Professor Frowenfeld gives into the care of Clotilde Nuncanou.—George W. Cable, *The Grandissimes* (1880).

Joseph (A), a young man not to be seduced from his continency by any temptation. The reference is to Joseph in Potiphar’s house (*Gen.* xxxix.).

Joseph (St.) of Arimathe’a, said to have brought to Glastonbury in a mystic vessel some of the blood which trickled from the wounds of Christ at the Crucifixion, and some of the wine left at the Last Supper. This vessel plays a very prominent part in the Arthurian legends.

Next holy Joseph came....

The Saviour of mankind in sepulchre that laid;
That to the Britons was th' apostle. In his aid
St. Duvian, and with him St. Fagan, both which were
His scholars.

Drayton, *Polyolbion*, xxiv. (1622).

✱ He also brought with him the spear of Longinus, the Roman soldier who pierced the side of Jesus.—Sir T. Malory, *History of Prince Arthur*, i. 40 (1470).

Jos'ephine (3 *syl.*), wife of Werner, and mother of Ulric. Josephine was the daughter of a decayed Italian exile of noble blood.—Byron, *Werner* (1822).

Jos'ian, daughter of the king of Armenia, and wife of Sir Bevis, of Southampton. It was Josian who gave the hero his sword, “Morglay” and his steed “Arundel.”—Drayton, *Polyolbion*, ii. (1612).

Josse (1 *syl.*) a jeweller. Lucinde (2 *syl.*), the daughter of Sganarelle, pined and fell away, and the anxious father asked his neighbors what they would advise him to do. Mon. Josse replied:

“Pour moi, je tiens que la braverie, que l'adjustement est la chose qui réjouit le plus les filles; et si j'étoit que de vous, je lui achéteroïs dès aujourd' hui une belle garniture de diamants, ou de rubis, ou d'émeraudes.”

Sganarelle made answer:

“Vous êtes orfèvre, Monsieur Josse; et votre conseil sent son homme qui a envie de se défaire de sa marchandise.”—Molière, *L'Amour Médecin*, i. 1 (1665).

Vous êtes orfèvre, Mon Josse (“You are a jeweller, Mon. Josse, and are not disinterested in your advice”). (See above).

Jo'tham, the person who uttered the parable of “The Trees choosing a King,” when the men of Shechem made Abimelech king. In Dryden's

Absalom and Achitophel, it stands for George Saville, marquis of Halifax.

Jotham, of piercing wit and pregnant thought,
Endued by nature, and by learning taught
To move assemblies ... turned the balance, too;
So much the weight of one brave man can do.

Dryden, *Absalom and Achitophel*, i. (1681).

Jour, king of Mambrant, the person who carried off Jos'ian, the wife of Sir Bevis, of Southampton, his sword "Morglay," and his steed "Ar'undel." Sir Bevis, disguised as a pilgrim, recovered all three.—Drayton, *Polyolbion*, ii. (1612).

Jourdain (*Mons.*), an elderly tradesman, who has suddenly fallen into a large fortune, and wishes to educate himself up to his new position in society. He employs masters of dancing, fencing, philology, and so on; and the fun of the drama turns on the ridiculous remarks that he makes, and the awkward figure he cuts as the pupil of these professors. One remark is especially noted: he says he had been talking prose all his life, and never knew it till his professor told him.—Molière, *Le Bourgeois Gentilhomme* (1870).

Journalists. Napoleon I. said:

A journalist is a grumbler, a censorer, a giver of advice, a regent of sovereigns, a tutor of nations. Four hostile newspapers are more formidable than a thousand bayonets.

Jovian, emperor of Rome, was bathing one day, when a person stole his clothes, and passed himself off as the emperor. Jovian, naked and ashamed, went to a knight, said he was emperor, and begged the loan of a few garments for the nonce; but the knight called him an impostor, and had him scourged from the gate. He next went to a duke, who was his chief minister; but the duke had him confined, and fed on bread and water as a vagrant and a madman. He then applied at the palace, but no one recognized him there. Lastly, he went to his confessor, and humbled himself, confessing his sins. The priest took him to the palace, and the sham emperor proved to be an

angel sent to reform the proud monarch. The story says that Jovian thenceforth reigned with mercy and justice till he died.—*Evenings with the Old Story-tellers*.

Joyeuse (2 syl.), Charlemagne's sword, which bore the inscription: *Decem præceptorum custos Carõlus*. It was buried with the king, as Tizo'na (the Cid's sword) was buried with the Cid.

Joyeuse-Garde or **Garde-Joyeuse**, the estate given by King Arthur to Sir Launcelot du Lac, for defending the queen's honor against Sir Mador. Here Sir Launcelot was buried.

Juan (*Don*), a hero of the sixteenth century, a natural son of Charles-quint, born at Ratisbonne, in 1545. He conquered the Moors of Grana'da, won a great naval victory over the Turks at Lepanto, made himself master of Tunis, and put down the insurgents of the Netherlands (1545-1578).

This is the Don Juan of C. Delavigne's drama entitled *Don Juan d'Autriche* (1835).

Juan (*Don*), son of Don Louis Tenorio, of Sicily, a heartless *roué*. His valet says of him:

"Tu vois en don Juan le plus grand scélérat que la terre ait jamais porté, un enragé, un chien, un démon, un Turc, un hérétique qui ne croit ni ciel, ni enfer, ni diable, qui passe cette vie en véritable bête brute, un pourceau d'Epicure, un vrai Sardanapale; qui ferme l'oreille à toutes les remontrances qu'on lui peut faire, et traite de bille-vesées tout ce que nous croyons."—Molière, *Don Juan*, i. 1 (1665).

Juan (*Don*), a native of Seville, son of Don Josê and Donna Inez (a blue stocking). When Juan was 16 years old, he got into trouble with Donna Julia, and was sent by his mother (then a widow) on his travels. His adventures form the story of a poem so called; but the tale is left incomplete.—Lord Byron, *Don Juan* (1819-21).

Juan (*Don*). The hero of Richard Mansfield's play bearing this title, is a gay youth, wild with the joys of liberty to which he is unaccustomed; saucy, audacious and winning, bent upon getting for himself all the pleasure life

offers the young. He is tender, inconstant, brave, chivalric, irresponsible, and gains dignity by dying heroically (1891).

Juan (Don), or Don Giovanni, the prince of libertines. The original of this character was Don Juan Tenorio, of Seville, who attempted the seduction of the governor's daughter; and the father, forcing the libertine to a duel, fell. A statue of the murdered father was erected in the family vault; and one day when Don Juan forced his way into the vault, he invited the statue to a banquet. The statue accordingly placed itself at the board, to the amazement of the host, and, compelling the libertine to follow, delivered him over to devils, who carried him off triumphant.

Dramatized first by Gabriel Tellez (1626). Molière (1665) and Thomas Corneille, in *Le Festin de Pierre*, both imitated from the Spanish (1673), have made it the subject of French comedies; Goldoni (1765), of an Italian comedy; Glück, of a musical ballet (1765); Mozart, of an opera called *Don Giovanni* (1787), a princely work.

Juan Fernandez, a rocky island in the Pacific Ocean, near the coast of Chili. Here Alexander Selkirk, a buccaneer, resided in solitude for four years. Defoe is supposed to have based his tale of *Robinson Crusoe* on the history of Alexander Selkirk.

✱ Defoe places the island of his hero "on the *east coast* of South America," somewhere near Dutch Guiana.

Juba, prince of Numidia, warmly attached to Cato while he lived at Utica (in Africa), and passionately in love with Marcia, Cato's daughter. Sempronius, having disguised himself as Juba, was mistaken for the Numidian prince by Marcia; and, being slain, she gave free vent to her grief, thus betraying the state of her affection. Juba overheard her, and as it would have been mere prudery to deny her love after this display, she freely confessed it, and Juba took her as his betrothed and future wife.—J. Addison, *Cato* (1713).

Jubal, son of Lamech and Adah. The inventor of the lyre and flute.—*Gen.* iv. 19-21.

Then when he [*Javan*] heard the voice of Jubal's lyre,
Instinctive genius caught the ethereal fire.

J. Montgomery, *The World before the Flood*, i. (1812).

Judas, in pt. ii. of *Absalom and Architophel*, most of which was written by Tate, is meant for Mr. Furgueson, a nonconformist, who joined the duke of Monmouth, and afterwards betrayed him.

Shall that false Hebronite escape our curse—

Judas, that keeps the rebels' pension-purse;

Judas, that pays the treason-writer's fee;

Judas, that well deserves his namesake's tree?

Absalom and Achitophel, ii. (1682).

Judas Iscariot. Klopstock says that Judas Iscariot had a heart formed for every virtue, and was in youth unpolluted by crime, insomuch that the Messiah thought him worthy of being one of the twelve. He, however, was jealous of John, because Jesus loved him more than He loved the rest of the apostles; and this hatred towards the beloved disciple made him hate the lover of "the beloved." Judas also feared (says Klopstock) that John would have a higher post than himself in the kingdom, and perhaps be made treasurer. The poet tells us that Judas betrayed Jesus under the expectation that it would drive Him to establish His kingdom at once, and rouse Him into action.—Klopstock, *The Messiah*, iii. (1748).

Judith Hutter. Handsome daughter of a frontier trapper, whose ruse of arraying herself in a court-dress, heretofore kept as a curiosity, and, resplendent in brocade and laces, passing herself off as an English stranger of rank, would have effected the release of the prisoners but for her weak-witted sister's avowal of her identity. She has been a favorite with more than one man, yet never loved until she knows *Deerslayer*. Her offer to marry him is refused gently and simply, and in shame she quits her accustomed haunts for what career we are left to conjecture.—James Fennimore Cooper, *The Deerslayer*.

Judith. Child-heroine of Marion Harland's novel of that name.

Judith, a beautiful Jewess of Bethu'lia, who assassinated Holofernês, the general of Nebuchadnezzar, to save her native town. When Judith showed the head of the general to her countrymen, they rushed on the invading army, and put it to a complete rout.—*Judith*, one of the books of the Apocrypha.

Judith (Aunt), sister to Master George Heriot, the king's goldsmith.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Judy, the wife of Punch. Master Punch, annoyed by the cries of the baby, gives it a knock, which kills it, and, to conceal his crime from his wife, throws the dead body out of the window. Judy comes to inquire about the child, and, hearing of its death, upbraids her lord stoutly, and tries on him the "reproof of blows." This leads to a quarrel, in which Judy is killed. The officers of justice, coming to arrest the domestic tyrant, meet the same fate as his child and wife; but at last the devil outwits him, he is hanged, and carried off to the place of all evil-doers.

Juel (*Nils*), a celebrated Danish admiral, who received his training under Tromp and De Ruyter. He defeated the Swedes in 1677 in several engagements.

Nils Juel gave heed to the tempest's roar ...
"Of Denmark's Juel who can defy
The power?"

Longfellow, *King Christian* [V.]

Julet'a, the witty, sprightly attendant of Alinda.—Beaumont and Fletcher, *The Pilgrim* (1621).

Julia, a lady beloved by Proteus. Her waiting-woman is Lucetta.—Shakespeare, *Two Gentlemen of Verona* (1594).

Julia, the "ward" of Master Walter, "the hunchback." She was brought up by him most carefully in the country, and at a marriageable age was betrothed to Sir Thomas Clifford. Being brought to London, she was carried away in the vortex of fashion, and became the votary of pleasure and

dissipation, abandoned Clifford, and promised to marry the earl of Rochdale. As the wedding day drew nigh, her love for Clifford returned, and she implored her guardian to break off her promise of marriage to the earl. Walter now showed himself to be the real earl of Rochdale, and father of Julia. Her nuptials with the supposed earl fell to the ground, and she became the wife of Sir Thomas Clifford.—S. Knowles, *The Hunchback* (1831).

Julia (Donna), a lady of Sev'ille, of Moorish origin, a married woman, “charming, chaste, and twenty-three.” Her eye was large and dark, her hair glossy, her brow smooth, her cheek “all purple with the beam of youth,” her husband 50, and his name Alfonso. Donna Julia loved a lad of 16, named Don Juan, “not wisely but too well,” for which she was confined in a convent.—Byron, *Don Juan*, i. 59-188 (1819).

Tender and impassioned, but possessing neither information to occupy her mind, nor good principles to regulate her conduct, Donna Julia is an illustration of the women of Seville, “whose minds have but one idea, and whose life business is intrigue.” The slave of every impulse ... she now prostrates herself before the altar of the Virgin, making the noblest efforts “for honor, pride, religion, virtue’s sake,” and then, “in the full security of innocence,” she seeks temptation, and finds retreat impossible.—Finden, *Byron Beauties*.

Julia Dodd. English girl in love with *Alfred Hardie*, her brother’s college mate. Alfred is abducted on the eve of their wedding-day, by order of his father, who has his own reasons for opposing the match. Julia goes to the church to meet him, and returns home unmarried. After many and curious *contretemps* and some disasters, the young couple are re-united.—Charles Reade, *Very Hard Cash*.

Julia Melville, a ward of Sir Anthony Absolute; in love with Faulkland, who saved her life when she was thrown into the water by the upsetting of a boat.—Sheridan, *The Rivals* (1775).

Julian (Count), a powerful lord of the Spanish Goths. When his daughter Florinda was violated by King Roderick, the count was so indignant that he invited over the Moors to come and push Roderick from the throne, and

even turned renegade the better to effect his purpose. The Moors succeeded, but condemned Count Julian to death, “to punish treachery, and prevent worse ill.” Julian, before he died, sent for “Father Maccabee,” and said:

“I would fain
Die in the faith wherein my fathers died.
I feel that I have sinned, and from my soul
Renounce the impostor’s faith, which in my soul
No place obtained.”

Southey, *Roderick, etc.*, xxiv. (1814).

Julian (St.), patron saint of hospitality. An epicure, a man of hospitality.

An householder and that a gret was he;
Seint Julian he was in his countré.

Chaucer, *Introduction to Canterbury Tales* (1388).

Julian St. Pierre, the brother of Mariana (*q. v.*).—S. Knowles, *The Wife* (1833).

Juliana, eldest daughter of Balthazar. A proud, arrogant, overbearing “Katharine,” who marries the duke of Aranza, and intends to be lady paramount. The duke takes her to a poor hut, which he calls his home, gives her the household duties to perform, and pretends to be a day-laborer. She chafes for a time; but his manliness, affection, and firmness, get the mastery; and when he sees that she loves him for himself, he announces the fact that after all he is the duke, and she the duchess of Aranza.—J. Tobin, *The Honeymoon* (1804).

Ju’liance, a giant.—Sir T. Malory, *History of Prince Arthur*, i. 98 (1470).

Julian West. Young man, who, after a sleep of years, awakens to the new order of things depicted in *Looking Backward*.—Edward Bellamy.

Julie (2 syl.), the heroine of Molière’s comedy entitled *Mons. de Pourceaugnac* (1669).

Julie (2 syl.), the heroine of J. J. Rousseau's novel entitled *Julie, ou la Nouvelle Héloïse* (1760). The prototype was the Comtesse d'Houdetot. Julie had a pale complexion, a graceful figure, a profusion of light brown hair, and her near-sightedness gave her "a charming mixture of *gaucherie* and grace." Rousseau went every morning to meet her, that he might receive of her that single kiss with which Frenchwomen salute a friend. One day, when Rousseau told her that she might innocently love others besides her husband, she naïvely replied, "Je pourrais done aimer mon pauvre St. Lambert." Lord Byron has made her familiar to English readers.

His love was passion's essence ...
This breathed itself to life in Julie; this
Invested her with all that's wild and sweet;
This hallowed, too, the memorable kiss
Which every morn his fevered lip would greet
From her's, who but with friendship his would meet.
Byron, *Childe Harold*, iii. 79 (1816).

Julie de Mortemar, an orphan, ward of Richelieu, and loved by King Louis XIII., Count Baradas, and Adrien de Mauprat, the last of whom she married. After many hair-breadth escapes and many a heart-ache, the king allowed the union, and blessed the happy pair.—Lord Lytton, *Richelieu* (1839).

Ju'liet, daughter of Lady Cap'ulet, of Verona, in love with Ro'meo, son of Montague (3 syl.), a rival house. As the parents could not be brought to sanction the alliance, the whole intercourse was clandestine, as was their marriage. In order to prevent the threatened marriage with Count Paris, by the advice of Friar Laurence she took a sleeping draught, and was carried to the family vault. The intention was that on waking, she should elope with Romeo; but Romeo, seeing her in the vault, killed himself from grief; and when Juliet awoke and found Romeo dead, she killed herself also.—Shakespeare, *Romeo and Juliet* (1598).

C.H. Wilson says of Mrs. Baddeley (1742-1780) that her "'[Juliet](#)' was never surpassed." W. Donaldson, in his *Recollections*, says that "Miss O'Neill made her first appearance in Covent Garden Theatre in 1815 as

‘Juliet,’ and never was such an impression made before by any actress whatsoever.” Miss Fanny Kemble and Miss Helen Faucit were both excellent in the same character. The youngest Juliet was Miss Rosa Kenney (under 18), who made her *début* in this character at Drury Lane, in 1879.

The doating fondness and silly peevishness of the nurse tends to relieve the soft and affectionate character of “Juliet,” and to place her before the audience in a point of view which those who have seen Miss O’Neill perform “Juliet,” know how to appreciate.—Sir W. Scott, *The Drama*.

Juliet, the lady beloved by Claudio, brother of Isabella.—Shakespeare, *Measure for Measure* (1603).

Ju’lio, a noble gentleman, in love with Lelia, a wanton widow.—Beaumont and Fletcher, *The Captain* (1613).

Julio of Harancour, “the deaf and dumb” boy, ward of Darlemont, who gets possession of Julio’s inheritance and abandons him in the streets of Paris. Julio is rescued by the Abbé De l’Epée, who brings him up, and gives him the name of Theodore. Julio grows up a noble-minded and intelligent young man, is recognized by the Franval family, and Darlemont confesses that “the deaf and dumb” boy is the count of Harancour.—Th. Holcroft, *The Deaf and Dumb* (1785).

Julius (*St.*) a British martyr of Caerleon or the City of Legions (*Newport*, in South Wales). He was torn limb from limb by Maximia’nus Herculius, general of the army of Diocle’tian, in Britain. Two churches were founded in the City of Legions, one in honor of St Julius, and one in honor of St. Aaron, his fellow-martyr.

... two other ... sealed their doctrine with their blood;
St. Julius, and with him St. Aaron, have their room.
At Carleon, suffering death by Diocletian’s doom,
Drayton, *Polyolbion*, xxiv (1622).

Jumps (*Jemmy*), in *The Farmer*. One of the famous parts of Jos. Munden (1758-1832).

June.

“Under some old apple-tree
Jes’ a-restin’ through and through,
I could git along without
Nothin’ else at all to do,
Only jest a wishin’ you
Was a-gitten’ there like me,
And June was Eternity?”

James Whitcomb, *Knee-deep in June* (1888).

June.

“What is so rare as a day in June?
Then, if ever come perfect days;
Then Heaven tries the earth if it be in tune,
And over it softly her warm ear lays.”

James Russell Lowell, *The Vision of Sir Launfal*.

Juno’s Birds. Juno is represented in works of art as drawn through fields of air by a pair of peacocks harnessed to her chariot.

Jupe (*Signor*), clown in Sleary’s circus, passionately attached to his daughter Cecilia. Signor Jupe leaves the circus suddenly, because he is hissed, and is never heard of more.

Cecilia Jupe, daughter of the clown. After the mysterious disappearance of her father, she is adopted and educated by Thomas Gradgrind, Esq., M.P. —C. Dickens, *Hard Times* (1854).

Just (*The*).

ARISTI’DES, the Athenian (died B.C. 468).

BA’HARAM, called *Shah endeb* (“the just king”). He was the fifth of the Sassan’idês (276-296).

CASSIMIR II. of Poland (1117, 1177-1194).

FERDINAND I. of Arragon (1373, 1412-1416).

HAROUN-AL-RASCHID (“*the just*”), the greatest of the Abbasside caliphs (765, 786-808).

JAMES II. of Arragon (1261, 1285-1326).

KHOSRU or CHOSROES I., called by the Arabs *Molk al Adel* (“the just king”). He was the twenty-first of the Sassanidês (*, 531-579).

MORAN, counsellor of Feredach, an early king of Ireland.

PEDRO I. of Portugal (1320, 1357-1367).

Justin’ian (*The English*), Edward I. (1239, 1272-1307).

Ju’venal (*The English*), John Oldham (1653-1683.)

Juvenal (The Young). [Dr.] Thomas Lodge is so called by Robert Green (1555-1625).—*A Groat’s worth of Wit, bought with a Million of Repentance*.

Ju’venal of Painters (*The*), William Hogarth (1697-1794).

J’y suis et j’y reste (“Here am I placed, and here I mean to remain”). This was said by Marshal de MacMahon, and shows the character of the marshal-president of the French better than a volume (1877). But he resigned in 1879.

Kail, a prince of Ad, sent to Mecca to pray for rain. Three clouds appeared, a white one, a red one, and a black one, and Kail was bidden to make his choice. He chose the last, but when the cloud burst, instead of rain it cast out lightning, which killed him.—Sale, *Al Korân*, vii. note.

Kail'yal (2 syl.), the lovely and holy daughter of Ladur'lad, persecuted relentlessly by Ar'valan; but virtue and chastity, in the person of Kailyal, always triumphed over sin and lust. When Arvalan “in the flesh” attempted to dishonor Kailyal, he was slain by Ladurlad; but he then continued his attacks “out of the flesh.” Thus, when Kailyal was taken to the Bower of Bliss by a benevolent spirit, Arvalan borrowed the dragon-car of the witch Lor'rimite (3 syl.) to drag him thence; the dragons, however, unable to mount to paradise, landed him in a region of thick-ribbed ice. Again, Kailyal, being obliged to quit the Bower, was made the bride of Jaga-naut, and when Arvalan presented himself before her again, she set fire to the pagoda, and was carried from the flames by her father, who was charmed from fire as well as water. Lastly, while waiting for her father's return from the submerged city, whither he had gone to release Ereen'ia (3 syl.), Arvalan once more appeared, but was seized by Baly, the governor of hell, and cast into the bottomless pit. Having descended to hell, Kailyal quaffed the water of immortality, and was taken by Ereenia to his Bower of Bliss, to dwell with him forever in endless joy.—Southey, *Curse of Kehama* (1809).

Kaimes (*Lord*), one of the two judges in Peter Peebles's lawsuit.—Sir W. Scott, *Redgauntlet* (time, George III.).

Kalas'rade (3 syl.), the virtuous wife of Sadak, persecuted by the Sultan Am'urath. (See Sadak).—Ridley, *Tales of the Genii*, xi. (1751).

Kaled, Gulnare (2 *syl.*), disguised as a page, in the service of Lara. After Lara is shot, she haunts the spot of his death as a crazed woman, and dies at length of a broken heart.

Light was *his* form, and darkly delicate
That brow whereon *his* native sun had sate ...
And the wild sparkle of *his* eye seemed caught
From high, and lightened with electric thought;
Tho' its black orb those long low lashes' fringe
Had tempered with a melancholy tinge.

Byron, *Lara* (1814).

Kalemberg (*The curé of*), a *recueil* of facetiæ. The escapades of a young student made a chaplain in the Austrian court. He sets at defiance and torments every one he encounters, and ends in being court fool to Otho the Gay, grandson of Rudolf of Hapsburg.—*German Poem* (fifteenth century).

Kalyb, “the Lady of the Woods,” who stole St. George from his nurse, brought him up as her own child, and endowed him with gifts. St. George enclosed her in a rock, where she was torn to pieces by spirits. Johnson.—*Seven Champions of Christendom*, i. (1617).

Kâ'ma, the Hindû god of love. He rides on a sparrow, the symbol of lust; holds in his hand a bow of sugar-cane strung with bees; and has five arrows, one for each of the five senses.

Kanchen. In *Overland through Asia* Thomas Wallace Knox gives a thrilling story of a wolf-hunt with his host, Kanchen. Ivan, a servant, attended them, and a live pig was fastened to the back of the sledge as a bait. Instead of a single wolf a large pack was drawn by the squealing of the pig, which was cut loose and left in the road by Kanchen's order. The race for life was interrupted by an upset that threw the servant out. Kanchen and his guest kept hold of the sledge and left him to his fate. It was the only hope of life. The master's hair turned gray that night, and he lived ever afterward in seclusion (1870).

Karûn, son of Yeshar and Izhar, uncle of Moses, the most beautiful and wealthy of all the Israelites.

Riches of Karûn, an Arabic and Jewish proverb. The Jews say that Karûn had a large palace, the doors of which were of solid gold.—Sale, *Korân*, xxviii.

✱✱ This Karûn is the Korah of the Pentateuch.

Kate [PLOWDEN], niece of Colonel Howard of New York, in love with Lieutenant Barnstable, of the British navy, but promised by the colonel in marriage to Captain Boroughcliff, a vulgar, conceited Yankee. Ultimately, it is discovered that Barnstable is the colonel's son, and the marriage is arranged amicably between Barnstable and Kate.—E. Fitzball, *The Pilot*.

Kate Lancaster. Charming hostess of the Brandon house, a legacy from her name-aunt. She chooses her dearest girl friend for her companion, and the two go down from Boston to spend the summer in the seaside town.—Sara Orne Jewett, *Deephaven* (1877).

Kath'arina, the elder daughter of Baptista, of Padua. She was of such an ungovernable spirit and fiery temper, that she was nicknamed "The Shrew." As it was very unlikely any gentleman would select such a spitfire for his wife, Baptista made a vow that his younger daughter, Bianca, should not be allowed to marry before her sister. Petruchio married Katharina and tamed her into a most submissive wife, insomuch that when she visited her father a bet was made by Petruchio and two other bridegrooms on their three brides. First Lucentio sent a servant to Bianca to desire her to come into the room; but Bianca sent word that she was busy. Hortensio next sent the servant "to entreat" his bride to come to him; but she replied that Hortensio had better come to her if he wanted her. Petruchio said to the servant, "Tell your mistress I command her to come to me at once;" she came at once, and Petruchio won the bet.—Shakespeare, *Taming of the Shrew* (1594).

Katharine, a lady in attendance on the princess of France. Dumain, a young lord in the suite of Ferdinand, king of Navarre, asks her hand in marriage, and she replies:

A twelvemonth and a day
I'll mark no words that smooth-faced wooers say.
Come then ...
And if I have much love, I'll give you some.
Shakespeare, *Love's Labor's Lost* (1594).

Katharine (Queen), the divorced wife of Henry VIII. Shakespeare, *Henry VIII*. (1601).

The following actresses are celebrated for their impersonations of this character:—Mrs. Pritchard (1711-1768); Margaret [Peg] Woffington (1718-1760); Mrs. Siddons (1755-1831); Mrs. Barley (1785-1850).

Katharine de Medici of China, Voochee, widow of King Tae-tsông. She was most imperious and cruel, but her energy was irresistible (684-705).

Katin'ka, a Georgian, “white and red, with great blue eyes, a lovely hand and arm, and feet so small they scarce seemed made to tread, but rather skim the earth.” She was one of the three beauties of the harem, into which Don Juan was admitted in female disguise. The other two were Lolah and Dudù.—Byron, *Don Juan*, vi. 40, 41 (1824).

Katmîr', the dog of the seven sleepers. It spoke with a human voice, and said to the young men who wanted to drive it out of the cave, “I love those who love God. Go to sleep, masters, and I will keep guard.” The dog kept guard over them for 309 years, and neither slept nor ate. At death it was taken up into paradise.—Sale, *Al Korân*, xviii. notes.

✱✱ Katmîr, in the *Oriental Tales*, is called “Catnier.”

He wouldn't give a bone to Katmîr, or He wouldn't throw a bone to the dog of the seven sleepers, an Arabic proverb, applied to a very niggardly man.

Kay (Sir), son of Sir Ector, and foster-brother of Prince Arthur, who made him his seneschal or steward. Sir Kay was ill-tempered, mean-spirited, boastful, and overbearing. He had not strength of mind enough to be a villain like Hagen, nor strength of passion enough to be a traitor like Ganelon and Mordred; but he could detract and calumniate, could be

envious and spiteful, could annoy and irritate. His wit consisted in giving nicknames: Thus he called young Gareth “Big Hands”(*Beaumains*), “because his hands were the largest that ever anyone had seen.” He called Sir Brehnour “The Shocking Bad Coat”(*La Cote Male-tailé*), because his doublet fitted him so badly, and was full of sword-cuts.—Sir T. Malory, *History of Prince Arthur*, i. 3, 4, 120, etc. (1470). (See KEY).

Kayward, the name of the hare in the beast-epic of *Reynard the Fox* (1498).

Kecksey, a wheezy old wittol, who pretends to like a termagant wife who can flirt with other men—ugh, ugh!—he loves high spirits—ugh, ugh!—and to see his wife—ugh, ugh! happy and scampering about—ugh, ugh!—to theatres and balls—ugh, ugh!—he likes to hear her laugh—ugh, ugh!—and enjoy herself—ugh, ugh! Oh! this troublesome cough!—ugh, ugh!—Garrick, *The Irish Widow* (1757).

Ke’derli, the St. George of Mohammedan mythology. Like St. George, he slew a monstrous dragon to save a damsel exposed to its fury, and, having drunk of the water of life, rode through the world to aid those who were oppressed.

Keelavine (*Mr.*), a painter at the Spa hotel—Sir W. Scott, *St. Ronan’s Well* (time, George III.).

Keenan’s Charge at Chancellorsville, May 2, 1863, where part of a cavalry regiment, barely 300 in number, held 10,000 men in check until the last cavalry man fell, deserves to rank with the Charge of the Six Hundred, and the fight at Thermopylæ.

It is the theme of a poem by George Parsons Lathrop.

“As Keenan fought with his men side by side,
So they rode ’till there were no more to ride,
But over them lying-there, shattered and mute
What deep echo rolls? ’Tis a death salute
From the cannon in place; for heroes ye braved
Your fate not in vain; the army was saved.”

Keenan's Charge (1881).

Keene (*Abel*), a village schoolmaster, afterwards a merchant's clerk. Being led astray, he lost his place and hanged himself.—Crabbe, *Borough*, xxi. (1810).

Keepers, of Piers Plowman's visions, the Malvern Hills. Piers Plowman (W. or R. Langland, 1362) supposes himself fallen asleep on the Malvern Hills, and in his dream he sees various visions of an allegorical character pass before him. These "visions" he put into poetry, the whole containing 15,000 verses, divided into twenty parts, each part being called a *passus* or separate vision.

Keepers of Piers Plowman's vision, thro' the sunshine and the snow.

Mrs. Browning, *The Lost Bower*.

Keha'ma, the almighty rajah of earth, and all-powerful in Swerga, or heaven. After a long tyranny, he went to Pan'dalon (*hell*) to claim domination there also. Kehama demanded why the throne of Yamen (or Pluto) was supported by only three persons, and was told that he himself must be the fourth. He paid no heed to this prophecy, but commanded the amreeta-cup or draught of immortality to be brought to him, that he might quaff it and reign forever. Now there are two immortalities: the immortality of life for the good, and the immortality of death for the wicked. When Kehama drank the amreeta, he drank immortal death, and was forced to bend his proud neck beneath the throne of Yamen, to become the fourth supporter.—Southey, *Curse of Kehama* (1809).

✱✱ Ladurlad was the person subjected to the "curse of Kehama," and under that name the story will be found.

Keltie (*Old*), innkeeper at Kinross.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Kempfer-Hausen, Robert Pearce Gillies, one of the speakers in the "Noctês Ambrosianæ."—*Blackwood's Magazine*.

Kendah, an Arabian tribe, which used to bury alive their female children as soon as they were born. The *Korân* refers to them in ch. vi.

Kenge (1 *syl.*), of the firm of Kenge and Carboy, Lincoln's Inn, generally called "Conversation Kenge," loving above all things to hear "the dulcet tones of his own voice." The firm is engaged on the side of Mr Jarndyce, in the great Chancery suit of "Jarndyce v. Jarndyce."—C. Dickens, *Bleak House* (1853).

Kenelm (*St.*) was murdered at Clente-in-Cowbage, near Winchelcumb, in Gloucestershire; but the murder "was miraculously notified at Rome by a white dove," which alighted on the altar of St. Peter's, bearing in his beak a scroll with these words:

In Clent cow-pasture under a thorn,
Of head bereft, lies Kenelm king-born.

Roger de Wendover, *Chronicles* (died 1237).

Kenilworth, a novel by Sir W. Scott (1821). For interest it comes next to *Ivanhoe*, and the portrait of Queen Elizabeth is life-like and correct. That of Queen Mary is given in *The Abbot*. The novel is full of courtly gaieties and splendor, but contains the unhappy tale of the beautiful Amy Robsart, which cannot fail to excite our sympathy and pity.

Kenna, daughter of King Obëron, who fell in love with Albion, son of the island king. Obëron drove the prince from his empire, and when Albion made war on the fairy king, he was slain. Kenna then poured the juice of mōly over him, and the dead body was converted into a snowdrop. According to this fable, "Kensington Gardens" is a corruption of Kenna's-town-garden.—Tickell, *Kensington Garden* (died 1740).

Kennedy (*Frank*), an excise officer, who shows Mr. G. Godfrey Bertram, the laird of Ellangowan (magistrate), the smuggler's vessel chased by a war sloop. The smugglers afterwards murder him.—Sir W. Scott, *Guy Mannering* (time, George II.).

Kenneth (*Sir*), “Knight of the Leppard,” a disguise assumed by David, earl of Huntingdon, prince royal of Scotland.—Sir W. Scott, *The Talisman* (time, Richard I.).

Kenneth (**Kincaid**), promising architect, with his way to make in the world. He marries pretty, engaging *Rosamond Holabird*.—A.D.T. Whitney, *The Other Girls*.

Kenrick (*Felix*), the old foster-father of Caroline Dormer. His wife Judith was her nurse. Kenrick, an Irishman, clings to his mistress in all her misfortunes, and proves himself a most attached, disinterested, and faithful old servant.—G. Colman, *The Heir-at-Law* (1797).

Kensington, according to Tickell’s fables, is so called from the fairy Kenna, daughter of King Obëron. The tale is that Prince Albion was stolen by Milkah, the fairy, and carried to Kensington. When 19 years old, he fell in love with Kenna; but Obëron was so angry at this engagement, that he drove Albion out of the garden, and compelled Kenna to marry Azuriel, a fairy from Holland Park. Albion laid his complaint before Neptune, who sent Oriel with a fairy army against Oberon. In this battle Albion was slain, and Neptune, in revenge, utterly destroyed the whole empire. The fairies, being dispersed, betook themselves to the hills and dales, the caves and mines. Kenna poured juice of the herb mōly over the dead body of Albion, and the unhappy prince was changed thus into a snowdrop.—Tickell, *Kensington Garden* (died 1740).

Kent. According to fable, Kent is so called from Can’ute, one of the companions of Brute the Trojan wanderer, who, according to Geoffrey’s *British History*, settled in England, and founded a dynasty of kings. Canute had that part of the island assigned to him which was called Canutium, contracted into Can’tium, and again into Cant or Kent.

But Canute had his portion from the rest,
The which he called Canutium, for his hire,
New Cantium, which Kent we commonly inquire.

Spenser, *Faëry Queen*, II. x. 12 (1590).

Kent (earl of), under the assumed name of Caius, attended upon the old King Lear, when his two elder daughters refused to entertain him with his suite. He afterwards took him to Dover Castle. When the old king was dying, he could not be made to understand how Caius and Kent could be the same person.—Shakespeare, *King Lear* (1605).

Kent (The Fair Maid of), Joan, only daughter of Edmund Plantaganet, earl of Kent. She married thrice: (1) William de Montacute, earl of Salisbury, from whom she was divorced; (2) Sir Thomas Holland; and (3) her second cousin, Edward, the Black Prince, by whom she became the mother of Richard II.

Kent (Margaret), a handsome, proud woman, whose husband deserts her and lives in South America with a mistress, leaving her to support herself and child. He comes back poor and not penitent, and she considers it her duty to live with and to support him, although while she was believed by most of her acquaintances to be a widow she was beloved and wooed by Dr. Walton, a man worthy of her.

Robert Kent, the husband, is a queer compound of fascinating and repulsive traits. He takes his wife's hard-earned money as his due, and cajoles his little girl into giving "poor papa" the contents of her savings bank.—Ellen Olney Kirke, *The Story of Margaret Kent* (1886.).

Kenwigs (*Mr.*), a turner in ivory, and "a monstrous genteel man." He toadies Mr. Lillyvick, his wife's uncle, from whom he has "expectations."

Mrs. Kenwigs, wife of the above, considered "quite a lady," as she has an uncle who collects the water-rates, and sends her daughter Morleena to a day school.

The Misses Kenwigs, pupils of Nicholas Nickleby, remarkable for wearing their hair in long braided tails down their backs, the ends being tied with bright ribbons.—C. Dickens, *Nicholas Nickleby* (1838).

Kera Kahn, a gallant and generous Tartar chief in a war between the Poles and the Tartans.—J. P. Kemble, *Lodoiska* (a melodrama).

Kerns, light-armed Irish foot-soldiers. The word (*Kigheyren*) means "a hell shower;" so called because they were hellrakes or the "devil's black-guard." (See GALLOWGLASSES).—Stanihurst, *Description of Ireland*, viii. 28.

Kesche'tiouch, the shepherd who joined the six Greek slaves of Ephesus, and was one of the "seven sleepers."

Keschetiouch's Dog, Catnier, called by Sale, in his notes to the *Korân*, "Katmîr."—Comte de Caylus, *Oriental Tales* ("History of Dakinos," 1743).

Kettledrummle (*Gabriel*), a covenanter preacher.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Kevin (*St.*), a young man who went to live on a solitary rock at Glendalough, in Wicklow. This he did to flee from Kath'leen, who loved him, and whose eyes he feared his heart would not be able to resist. Kathleen tracked him, and while he slept "bent over him;" but, starting from his sleep, the "holy man" cast the girl from the rock into the sea, which her ghost haunted amidst the sounds of sweet music.—T. Moore, *Irish Melodies*, iv. ("By that Lake...." 1814).

Kew (*Mrs.*), wife of the lighthouse keeper at *Deephaven*.—Sara Orne Jewett, *Deephaven* (1877).

Key (*Sir*), son of Sir Ector, the foster-father of Prince Arthur. He was Arthur's seneschal, and is represented as rude and boastful. Sir Gaw'ain is the type of courtesy, Sir Launcelot of chivalry, Sir Mordred of treachery, Sir Galahad of [chastity](#), Sir Mark of cowardice. (See KAY.)

Keyne [*Keen*] or ST. KEYNA, daughter of Braga'nus, prince of Garthmatrin or Brecon, called "Keyna, the Virgin." Her sister Melaria was the mother of St. David. Many nobles sought her in marriage, but she refused them all, being resolved to live and die a virgin. She retired to a spot near the Severn, which abounded with serpents, but at her prayer they were all turned into *Ammonites*, and "abide to this day." Subsequently she removed to Mount St. Michael, and by her prayer a spring of healing waters burst out of the earth, and whoever drinks first of this water after marriage will become the dominant house-power. "Now," says Southey, "a Cornishman took his bride to church, and the moment the ring was on ran up to the mount to drink of the mystic water. Down he came in full glee to tell his bride; but the bride said, 'My good man, I brought a bottle of the

water to church with me, and drank of it before you started.”—Southey, *The Well of St. Keyne* (1798).

Khadijah, daughter of Khowailed; Mahomet’s first wife, and one of the four perfect women. There other three are Fatima, the prophet’s daughter; Mary, daughter of Imrân; and Asia, wife of the Pharaoh who was drowned in the Red Sea.

Khawla, one of the sorceresses in the caves of Dom-Daniel, “under the roots of the ocean.” She is called “the woman-fiend,” “fiercest of the enchanter brood.” She had heard that one of the race of Hodei’rah (3 *syl.*) would be their destruction, so Okba was sent forth to cut off the whole race. He succeeded in killing eight, but one named Thal’aba escaped. Abdaldar was chosen to hunt him up and kill him. He found the boy in an Arab’s tent, and raised the dagger, but ere the blow fell, the murderer himself was killed by the death-angel.—Southey, *Thalaba, the Destroyer* (1797).

Khid’ir or CHIDDER, the tutelary god of voyagers; his brother Elias is the tutelary god of travellers. The two brothers meet once a year at Mina, near Mecca.—Mouradgea d’Ohsson, *History of the Ottoman Empire* (1821).

Khorassan (*The Veiled Prophet of*), Mokanna, a prophet-chief, who wore a veil under pretence of shading the dazzling light of his countenance. The truth is, he had lost an eye, and his face was otherwise disfigured in battle. Mokanna assumed to be a god, and maintained that he had been Adam, Noah, and other representative men. When the Sultan Mahadi environed him so that escape was impossible, the prophet poisoned all his followers at a banquet, and then threw himself into a burning acid, which wholly consumed his body.—T. Moore, *Lalla Rookh* (“The Veiled Prophet, etc.,” 1817).

Kifri, a giant and enchanter, the impersonation of atheism and blasphemy. After some frightful blasphemies, he hurls into the air a huge rock, which falls on himself and kills him, “for self-murderers are generally infidels or atheists.”—Sir C. Morell [J. Ridley], *Tales of the Genii* (“The Enchanter’s Tale,” vi., 1751).

Kildare (2 syl.), famous for the fire of St. Bridget, which was never allowed to go out. St. Bridget returns every twentieth year to tend to the fire herself. Part of the chapel of St. Bridget still remains, and is called “The Fire-house.”

Like the bright lamp that shone in Kildare’s holy fane,
And burned through long ages of darkness and storm.

T.Moore, *Irish Melodies*, iii. (“Erin, O Erin!” 1814).

Apud Kildariam occurrit ignis Sanctæ Brigidæ quern inextingubilem vocant.—Giraldus Cambrensis, *Hibernia*, ii. 34 (1187).

Kilderkin (*Ned*), keeper of an eating-house at Greenwich.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Kilian (*St.*), an Irish missionary who suffered martyrdom at Würzburg, in 689. A cathedral was erected to his memory in the eighth century.

Kilian of Kersberg, the squire of Sir Archibald von Hagenbach.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Killing no Murder. Carpentier de Marigny, the enemy of Mazarin, issued, in 1658, a tract entitled *Tuer un Tyran n’est par un Crime*.

Sexby wrote a tract entitled *Killing no Murder*, generally thought to have been the production of William Allan. The object of the book was to show that it would be no crime to murder Cromwell.

Kilmansegg (*Miss*), an heiress with great expectations, and an artificial leg of solid gold.—Thomas Hood, *A Golden Legend* (1828).

King, a title of sovereignty or honor. At one time, crown tenants were called kings or dukes, at the option of the sovereign; thus, Frederick *Barbarossa* made one of his brothers a king-vassal, and another a duke-vassal, simply by the investiture of a sword. In English history, the lord of Man was styled “king;” so was the lord of the Isle of Wight, and the lord of Connaught, as clearly appears in the grants of John and Henry III. Several

examples might be quoted of earls conferring the title of “king” on their vassals.—See Selden’s *Titles of Honor*, iii. (1614).

King (Arthur). See ARTHUR.

King (Like a). When Porus, the Indian prince, was taken prisoner, Alexander asked him how he expected to be treated. “Like a king,” he replied; and Alexander made him his friend.

King (The Factory), Richard Oastler, of Bradford, the successful advocate of the “Ten Hours Bill” (1789-1861).

King (The Railway), George Hudson; so called by the Rev. Sydney Smith (1800-1871).

King (The Red), the king of Persia; so called from his red turban.

Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—Sigismund.

King (The Snow), Gustavus Adolphus, of Sweden, killed in the “Thirty Years’ War” at the battle of Lützen, 1632.

In Vienna he was called “The Snow King” in derision. Like a snow-ball, he was kept together by the cold, but as he approached a warmer soil he melted away and disappeared.—Dr. Crichton, *Scandinavia*, ii. 61 (1838).

King (The White). The ancient kings of Muscovy were so called from the white robe which they used to wear. Solomon wore a white robe; hence our Lord, speaking of the lilies of the field, says that “Solomon in all his glory was not arrayed like one of these” (*Luke* xii. 27).

Principem Moscoviæ *Album Regem* nuncupant.... Credo ut Persam nunc propter rubea tegumenta capitis *Rubeum Caput* vocant, ita reges Moscoviæ, propter alba tegumenta *Albos Reges* appellari.—Sigismund.

✱✱ Another explanation may be suggested; Muscovy was called “White Russia,” as Poland was called “Black Russia.”

King (Tom), “the choice spirit of the day for a quiz, a hoax, a joke, a jest, a song, a dance, a race, or a row. A jolly dog, a rare blood, a prime buck, rum soul, and funny fellow.” He drives M. Morbleu, a French barber, living

in the Seven Dials, London, almost out of his senses by inquiring over and over again for Mr. Thompson.—Moncrieff, *Mon. Tonson*.

(There is a *Mon. Tonson* by Taylor, 1768).

King (surnamed *the Affable*), Charles VIII. of France (1470, 1483-1498).

King (surnamed *the Amorous*), Philippe I. of France (1052, 1060-1108).

King (surnamed *Augustus*), Philippe II. of France. So called because he was born in August (1165, 1180-1223).

Sigismund II. of Poland; born in the month of August (1520, 1548-1572).

King (surnamed *the Avenger*), Alphonso XI. of Leon and Castile (1310, 1327-1350).

King (surnamed *the Bad*), Charles II. of Navarre (1332, 1349-1387).

William I. of the Two Sicilies (*, 1154-1166).

King (surnamed *the Bald*), Charles I., *la Chauve* of France (823, 875-877).

King (surnamed *Barbarossa* or *Red Beard*), Frederick II. of Germany (1121, 1152-1190).

King (surnamed *the Battler*), Alphonso I. of Aragon (*, 1104-1135).

King (surnamed *the Bearded*), Baldwin IV., earl of Flanders, *The Handsome Beard* (1160-1186).

Constantine IV. *Pogonātus*, emperor of Rome (648, 668-685).

King (surnamed *Beauclerk*), Henry I. of England (1068, 1100-1135).

King (surnamed *the Bellicose*), Henri II. *le Bellicieux* (1519, 1547-1559).

King (surnamed *the Black*), Heinrich III. of Germany (1017, 1046-1056).

King (surnamed *the Bold*), Boleslaus II. of Poland (1042, 1058-1090).

King (surnamed *Bomba*), Ferdinand II. of the Two Sicilies (1751, 1759-1825).

Francis II., *Bombalino* (1860).

King (surnamed *the Brave*), Alphonso VI. of Leon and Castile (1030, 1065-1109).

Alphonso IV. of Portugal (1290, 1324-1357).

King (surnamed *the Catholic*), Alphonso I. of Asturias (693, 739-757).

Ferdinand II. of Aragon (1452, 1474-1516).

Isabella, queen of Castile (1450, 1474-1504).

King (surnamed *the Ceremonious*), Peter IV. of Aragon (1317, 1336-1387).

King (surnamed *the Chaste*), Alphonso II. of Leon, etc. (758, 791-842).

King (surnamed *the Confessor*), Edward *the Confessor*, of England (1004, 1042-1066).

King (surnamed *the Conqueror*), Alexander the Great, *Conqueror of the World* (B.C. 356, 336-323).

Alphonso of Portugal (1094, 1137-1185).

Aurangzebe the Great, *Alemgir*, the Great Mogul (1618, 1659-1707).

Francisco Pizarro, *Conquistador*, of Peru (1475-1541).

James I. of Aragon (1206, 1213-1276).

Othman or Osman I. of Turkey (1259, 1299-1326).

William I. of England (1027, 1066-1087).

King (surnamed *the Cruel*), Pedro of Castile (1334, 1359-1360).

Pedro of Portugal (1320, 1357-1367).

King (surnamed *the Desired*), Louis XVIII. of France (1755, 1814-1824).

King (surnamed *the Fair*), Charles IV. (1294, 1322-1326).

Philippe IV. *le Bel*, of France (1268, 1285-1314).

King (surnamed *the Fat*), Alphonso II. of Portugal (1185, 1212-1223).
Charles III. of France (832, 884-888).
Louis VI., *le Gros*, of France (1078, 1108-1137).
Olaus II. of Norway (992, 1000-1030).

King (surnamed *the Father of Letters*), François I. of France (1494, 1515-1547).

King (surnamed *the Father of His People*), Louis XII. of France (1462, 1498-1515).
Christian III. of Denmark (1502, 1534-1559).

King (surnamed *the Fearless*), John, duke of Burgundy, *Sanspeur* (1371-1419). Richard I., *Sanspeur*, duke of Normandy (932, 942-996).

King (surnamed *the Fierce*), Alexander I. of Scotland (*, 1107-1124).

King (surnamed *the Gallant*), an Italian, *Re Galantuomo*, Victor Emmanuel of Italy (1820, 1849-1878).

King (surnamed *the Good*), Alphonso VIII. of Leon and Castile (1155, 1158-1214).

John II. of France, *le Bon* (1319, 1350-1364).
John III., duke of Brittany (1286, 1312-1341).
John V. duke of Brittany (1388, 1399-1442).
Philippe III., *le Bon*, duke of Burgundy (1396, 1419, 1467).
Réné, titular king of Naples (1409-1452).
Richard II., duke of Normandy (*, 996-1026.)
William II. of the Two Sicilies (*, 1166-1189).

King (surnamed *the great*), Abbas I. of Persia (1557, 1585-1628).
Alexander of Macedon (B.C. 356, 340-323).
Alfred of England (849, 871-901).
Alphonso III. of Asturias, etc. (848, 866-912).
Alphonso V., count of Savoy (1249, 1285-1323).
Boleslaus I. of Poland (*, 992-1025).
Canute of England (995, 1014-1035).

Casimir III. of Poland (1309, 1333-1370).
Charlemagne (742, 768-814).
Charles III., duke of Lorraine (1543, 1547-1608).
Charles Emmanuel I., duke of Savoy (1562, 1580-1630).
Constantine I., emperor of Rome (272, 306-337).
Cosmo de' Medici, grand duke of Tuscany (1519, 1537-1574).
Ferdinand I. of Castile, etc., (*, 1034-1065).
Frederick II. of Prussia (1712, 1740-1786).
Frederick William, the Great Elector (1620, 1640-1688).
Gregory I., pope (544, 590-604).
Henri IV. of France (1553, 1589-1610).
Herod I. of the Jews (b.c. 73, 47-4).
Herod Agrippa I., the tetrarch (*, *-44).
Hiao-wen-tee of China (B.C. 206, 179-157).
John II. of Portugal (1455, 1481-1495).
Justinian I., emperor of the East (483, 527-565).
Khosrou or Chosroës I. of Persia (*, 531-579).
Leo I., pope (390, 440-461).
Louis XIV. of France (1638, 1643-1715).
Ludwig of Hungary (1326, 1342-1381).
Mahomet II. of Turkey (1430, 1451-1481).
Matteo Visconti, lord of Milan (1250, 1295-1322).
Maximilian, duke of Bavaria (1573-1651).
Napoleon I. of France (1769, 1804-1814, died 1821).
Nicholas I., pope (*, 858-867).
Otto I. of Germany (912, 936-973).
Pedro III. of Aragon (1239, 1276-1285).
Peter I. of Russia (1672, 1689-1725).
Sapor II. of Persia (310, 308-380).
Sigismund I. of Poland (1466, 1506-1548).
Theoderic of the Ostrogoths (454, 475-526).
Theodosius I., emperor (346, 378-395).
Vladimir, grand-duke of Russia (*, 973-1014).
Waldemar I. of Denmark (1131, 1157-1181).

King (surnamed *the Illustrious*), Albert V., emperor of Austria (1398, 1404-1439).

Jam-schid of Persia (B.C. 840-800).

Kien-lông of China (1736-1796).

Nicomedês II., *Epiphanes*, of Bithynia (*, 149-191).

Ptolemy V., *Epiphanes*, of Egypt (B.C. 210, 205-181).

King (surnamed *the Infant*), Ludwig IV. of Germany (893, 900-911).

Otto III. of Germany (980, 983-1002).

King (surnamed *Ironside*), Edmund II. of England (989, 1016-1017).

Frederick II., elector of Brandenburg was called “Iron Tooth” (1657, 1688-1713).

Nicholas of Russia was called “The Iron Emperor” (1796, 1826-1852).

King (surnamed *the Just*), Baharam of Persia (276-296).

Casimir II. of Poland (1117, 1177-1194).

Ferdinand I. of Aragon (1373, 1412-1416).

Haroun-al-Raschid (765, 786-808).

James II. of Aragon (1261, 1285-1327).

Khosrou or Chosroës I. of Persia (*, 531-579).

Louis XIII. of France (1601, 1610-1643).

Pedro I. of Portugal (1320, 1357-1367).

King (surnamed *the Lamé*), Agesilaös of Sparta (B.C. 444, [398-360](#)).

Albert II. of Austria (1289, 1330-1358), duke of Austria.

Charles II. of Naples (1248, 1289-1309).

Heinrich II. of Germany (972, 1002-1024).

King (surnamed *the Lion*), Alep Arslan (*the Valiant Lion*), son of Togrul Beg, the Perso-Turkish monarch (*, 1063-1072).

Arioch, called “The Lion King of [Assyria](#)” (B.C. 1927-1897).

Damelowiez, prince of Haliez, who founded Lemburg (“the lion city” in 1259.)

Gustavus Adolphus, called “The Lion of the North” (1594, 1611-1632).

Heinrich, duke of Bavaria and Saxony (1129-1195).

Louis VIII. of France (1187, 1223-1226).

Richard I. of England, *Cœur de Lion* (1157, 1189-1199).

William of Scotland; so called because he chose for his cognizance *a red lion rampant* (*, 1165-1214).

King (surnamed *the Little*), Charles III. of Naples (1345, 1381-1386).

King, (surnamed *the Long-legged*), Edward I., *Longshanks*, of England (1239, 1272-1307).

Philippe V., *le Long*, of France (1294, 1317-1322).

King (surnamed *the Magnanimous*), Alphonso V. of Aragon and Naples (1385, 1416-1458).

Khosrou or Chosroës of Persia, *Noushirwan* (*, 531-579).

King (surnamed *the Magnificent*), Soliman I., sultan (1493, 1520-1566).

King (surnamed *the Martyr*), Charles I. of England (1600, 1625-1649).

Edward *the Martyr*, of England (961, 975-979).

Louis XVI. of France (1754, 1774-1793).

Martin I., pope (*, 649-655).

King (surnamed *the Minion*), Henri III. of France (1551, 1574-1589).

King (surnamed *the Noble*), Alphonso VIII., of Leon and Castile (1155, 1158-1214).

Charles III. of Navarre (*, 1387-1425).

Soliman, called *Tchelibî*, Turkish prince at Adrianople (died 1410).

King (surnamed *the Pacific*), Amadeus VIII., count of Savoy (1383, 1391-1449).

Frederick III. of Germany (1415, 1440-1493).

Olaus III. of Norway (*, 1030-1093).

King (surnamed *the Patient*), Albert IV., duke of Austria (1377, 1395-1404).

King (surnamed *the Philosopher*), Frederick the Great, called “The Philosopher of Sans Souci” (1712, 1740-1786).

Leo VI., emperor of the East (866, 886-911).

Marcus Aurelius Antoninus of Rome (121, 161-180).

King (surnamed *the Pious*), Edward VI. of England (1537, 1547-1553).

Eric IX. of Sweden (*, 1155-1161).

Ernst I., founder of the house of Gotha (1601-1674).

Robert, *le Pieux*, of France (971, 996-1031).

King, (surnamed *the Prodigal*), Albert VI. of Austria (1418, 1439-1463).

King, ([surnamed](#) *the Rash*), Charles, *le Temeraire*, of Burgundy (1433, 1467-1477), duke.

King (surnamed *the Red*), Amadeus VII., count of Savoy (1360, 1383-1391).

Otto II. of Germany (955, 973-983).

William II., *Rufus*, of England (1057, 1087-1100).

King (surnamed *Red Beard*), Frederick I., kaiser of Germany, called *Barbarossa* (1121, 1152-1190).

Horush or Horuc, sultan of Algiers (1474, 1516-1518).

Khair Eddin, sultan of Algiers (*, 1518-1546).

King (surnamed *the Saint*), Boniface I., pope (*, [418-422](#)).

Boniface IV., pope (*, 607-615).

Celestine I., pope (*, 422-432).

Celestine V., pope (1215, 1294-1296).

Charles the Good, count of Flanders (*, 1119-1127).

David of Scotland (*, 1124-1153).

Eric IX. of Sweden (*, 1155-1160).

Ethelred I. of Wessex (*, 866-871).

Eugenius I., pope (*, 654-657).

Felix I., pope (*, 269-274).

Ferdinand III. of Castile and Leon (1200, 1217-1252).

Heinrich II. of Germany (972, 1002-1024).

Julius I., pope (*, 337-352).
Kâng-he of China (*, 1661-1722).
Ladislaus I. of Hungary (1041, 1077-1095).
Leo IX., pope (1002, 1049-1054).
Louis IX., of France (1215, 1226-1270).
Martin I., pope (*, 649-655).
Olaus II. of Norway (992, 1000-1030).
Stephen I. of Hungary (979, 997-1038).

King (surnamed *the Salic*), Conrad II. of Germany (*, 1024-1039).

King (surnamed *the Severe*), Peter I. of Portugal (1320, 1357-1367).

King (surnamed *the Silent*), Anastasius I., emperor of the East (430, 491-518).

William I., Stadtholder (1533, 1544-1584).

King (surnamed *the Simple*), Charles III. of France (879, 893-929).

King (surnamed *the Stammerer*), Louis II., *le Bègue*, of France (846, 877-879).

Michael II., emperor of the East (*, 820-829).

King (surnamed *the Terrible*), Ivan II. of Russia (1529, 1533-1584).

King (surnamed *the Thunderbolt*). Ptolemy, king of Macedon, eldest son of Ptolemy Sotêr I., was so called from his great impetuosity (B.C.*, 285-279).

King (surnamed *the Thunderer*), Stephen II. of Hungary (1100, 1114-1131).

King (surnamed *the Unready*), Ethelred II. of England (*, 978-1016). Unready, in this case, does not mean unprepared, but unwise, lacking *rede* ("wisdom or counsel").

King (surnamed *the Valiant*), John IV., duke of Brittany (1338, 1364-1399).

King (surnamed *the Victorious*), Charles VII. of France (1403, 1422-1461).

King (surnamed *the Well-beloved*), Charles VI. of France (1368, 1380-1422).

Louis XV. of France (1710, 1715-1774).

King (surnamed *the Wise*), Albert II., duke of Austria (1289, 1330-1358).

Alphonso X. of Leon and Castile (1203, 1252-1284).

Charles V. of France, *le Sage* (1337, 1364-1380).

Che-tsou of China (*, 1278-1295).

Frederick, elector of Saxony (1463, 1544-1554).

James I., *Solomon*, of England (1566, 1603-1625).

John V., duke of Brittany (1389, 1399-1442).

King (surnamed *the Wonder of the World*), Frederick II. of Germany (1194, [1215-1250](#)).

Otto III. of Germany (980, 983-1002).

King (surnamed *the Young*), Dagobert II. of France (652, 656-679).

Leo II., pope (470, 474-474).

Louis VII., *le Jeune*, of France (1120, [1137-1180](#)).

Ludwig II. of Germany (822, 855-875).

Romanus II., emperor of the East (939, 959-963).

King Franco'ni, Joachim Murat; so called because his dress was so exceedingly showy that he reminded one of the fine dresses of Franconi, the mountebank (1767-1815).

King Log, a *roi fainéant*, an allusion to Æsop's fable of the *Frogs asking for a King*. Jupiter threw a log into the pond for their first king, and a stork for their second. The one was too passive, the other was a "devourer of his people."

King Maker (*The*), Richard Neville, earl of Warwick, who fell in the battle of Barnet (1420-1471). So called, because when he espoused the

Yorkists, Edward IV. was set up king; and when he espoused the Lancastrian side, Henry VI. was restored.

Thus fortune to his end the mighty Warwick brings,
This puissant setter-up and plucker-down of kings.

Drayton, *Polyolbion*, xxii. (1622).

King Pétaud, a king whose subjects are all his equals. *The court of King Pétaud* is a board where no one pays any attention to the chairman; a meeting of all talkers and no hearers. The king of the beggars is called King Pétaud, from the Latin, *peto*, “I beg.”

King Stork, a tyrant who devours his subjects and makes them submissive from fear. The allusion is to Æsop’s fable of the *Frogs asking for a King*. Jupiter first sent them a log, but they despised the passive thing; he then sent them a stork, who devoured them.

King and the Locusts. A king made a proclamation that, if any man would tell him a story which should last forever, he would make him his heir and son-in-law; but if anyone undertook to do so and failed, he should lose his head. After many failures, came one, and said: “A certain king seized all the corn of his kingdom, and stored it in a huge granary; but a swarm of locusts came, and a small cranny was descried, through which one locust could contrive to creep. So one locust went in, and carried off one grain of corn; and then another locust went in, and carried off another grain of corn; and then another locust went in,” etc.; and so the man went on, day after day, and week after week, “and so another locust went in, and carried off another grain of corn.” A month passed; a year passed. In six months more, the king said, “How much longer will the locusts be?” “Oh, your majesty,” said the story-teller, “they have cleared at present only a cubit, and there are many thousand cubits in the granary.” “Man, man!” cried the king; “you will drive me mad. Take my daughter, take my kingdom, take everything I have: only let me hear no more of these intolerable locusts!”—*Letters from an Officer in India* (edited by the Rev. S. A. Pears).

King and the Beggar. It is said that King Copethua or Cophetua of Africa fell in love with a beggar-girl, and married her. The girl’s name was

Penel'ophon; called by Shakespeare Zenel'ophon (*Love's Labor's Lost*, act iv. sc. 1, 1594).

King and the Cobbler. The interview between Henry VIII. and a merry London cobbler, is the subject of one of the many popular tales in which Bluff Hal is represented as visiting an humble subject in disguise.

King of Bark, Christopher III. of Denmark, Norway, and Sweden. So called because, in a time of scarcity, he had the bark of birchwood mixed with meal for food (died 1448).

King of Bath, Beau Nash, who was for fifteen years master of the ceremonies of the bath-rooms in that city, and conducted the balls with great splendor and judgment (1674-1761.)

King of England. This title was first assumed by Egbert in 828.

King of Exeter 'Change, Thomas Clark, friend of the famous Abraham Newland (1737-1817).

King of France. This title was first assumed by Louis VII. (1171). It was changed into "King of the French" by the National Assembly in 1789. Louis XVIII. resumed the title "king of France" in 1814; and Louis Phillipe again resumed the more Republican title "king of the French" (1830).

King of France. Edward III. of England assumed the title in 1337; but in 1801 it was relinquished by proclamation (time, George III.).

King of Ireland. This title was first assumed by Henry VIII. in 1542. The title previously assumed by the kings of England was "lord of Ireland."

King of Painters, a title assumed by Parrhasios. Plutarch says he wore a purple robe and a golden crown (fl. B. C. 400).

King of Preachers, Louis Bourdaloue, a French clergyman (1632-1704).

King of Rome, a title conferred by Napoleon I. on his son the very day he was born; but he was generally called the duke of Reichstadt.

It is thought that this title was given in imitation of Charlemagne. If so, it was a blunder; Charlemagne was never “*king* of Rome,” but he was “patrician of Rome.” In the German empire, the heir-apparent was “king of the Romans,” not “king of Rome.” This latter title was expressly conferred on the German kings, and sometimes on their heirs, by a coronation at Milan. The German title equivalent to “dauphin,” or “prince of Wales,” was “king of the Romans.”

King of Ships, Carausius, who assumed the purple in A. D. 287, and, seizing on Britain, defeated the emperor Maximian Herculius in several naval engagements (250, 287-293).

King of Yvetot [*Ev-to*], a king of name only; a mockery king; one who assumes mighty honors without the wherewithal to support them. Yvetot, near Rouen, was a seigneurie, on the possessor of which Clotaire I. conferred the title of king in 534, and the title continued till the fourteenth century.

Il était un roi d'Yvetot,
Peu connu dans l'histoire;
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire.
Béranger.

King of the Beggars, Bampfylde Moore Carew (1693-1770). He succeeded Claus Patch, who died 1730, and was therefore king of the beggars for forty years (1730-1770).

King of the World, the Roman emperor.

King Sat on the Rocky Brow (4). The reference is to Xerxes viewing the battle of Salmis from one of the declivities of mount Ægāl'ëos.

A king sat on the rocky brow
Which looks o'er sea-born Salamis;

And ships by thousands, lay below.

Byron, *Don Juan*, iii. ("The Isles of Greece," 1820).

("Ships by thousands" is a gross exaggeration. The original fleet was only 1,200 sail, and 400 were wrecked off the coast of Sêpias before the sea-fight of Salamis commenced, thus reducing the number to 800 at most).

Kings should Die Standing (*A*), Vespasian said so, and Louis XVIII. of France repeated the same conceit. Both died standing.

King's Cave (*The*), opposite to Campbeltown (Argyllshire); so called because King Robert Bruce, with his retinue, lodged in it.—*Statistical Account of Scotland*, v. 167.

Kings. Many lines of kings have taken the name of some famous forefather or some founder of a dynasty as a titular name.—See Selden, *Titles of Honor*, v.

Alban kings, called *Silvius*.

Amalekite kings, *Agag*.

Bithynian kings, *Nicomédés*.

Constantinopolitan kings, *Constantine*.

Egyptian kings, (ancient), *Pharaoh*.

” ” (mediæval), *Ptolemy*.

Indian kings, called *Palibothrie* (from the City of Palibothra).

Parthian kings, *Ar'sacês*.

Roman emperors, *Cæsar*.

Servian kings, *Lazar*, *i.e.* Eleazar Bulk or *Bulk-ogar*, sons of Bulk.

Upsala kings, called *Drott*.

Royal patronymics.—Athenian, Cecrop'idæ, from *Cecrops*.

Danish, Skiold-ungs, from *Skiold*.

Persian, Achmen'-idæ, from *Achmenês*.

Thessalian, Aleva-dæ, from *Alevas*; etc., etc.

Kings of Cologne (*The Three*), the three Magi who came from the East to offer gifts to the infant Jesus. Their names are Melchior, Gaspar, and Belthazar. The first offered *gold*, symbolic of kingship; the second,

frankincense, symbolic of divinity; the third, *myrrh*, symbolic of death, myrrh being used in embalming the dead. (See COLOGNE).

Kings of England. Since the Conquest, not more than three successive sovereigns have reigned without a crisis:

William I, William II., Henry I.

Stephen, usurper.

Henry II., Richard I., John.

The pope gives the crown to the dauphin.

Henry III., Edward I., Edward II.

Edward II. murdered.

Edward III., Richard II.

Richard II. deposed.

Henry IV., V., VI.

Lancaster changed to York.

Edward IV., V., Richard III.

Dynasty changed.

Henry VII., VIII., Edward VI.

Lady Jane Grey.

Mary, Elizabeth.

Dynasty changed.

James I., Charles I.

Charles I. beheaded.

Charles II., James II.

James II. dethroned.

William III., Anne.

Dynasty changed.

George I., II., III.

Regency.

George IV., William IV., Victoria (indirect successions).

Kings of England. Except in one instance (that of John), we have never had a *great-grandchild* sovereign in direct descent. The exception is not creditable, for in John's reign the kingdom was given away twice; his son, Henry III., was imprisoned by Leicester; and his great-grandson, Edward II., was murdered. In two other instances a *grand-child* has succeeded, viz.,

Henry VI., whose reign was a continued civil war; and Edward VI., the sickly son of Jane Seymour. Stephen was a grandchild of William I., but a usurper; Richard II. was a grandchild of Edward III., and George III. was a grandson of George II.; but their fathers did not succeed to the throne.

William I.; his sons, William II., Henry I.

Stephen (a usurper).

Henry II.; his sons, Richard I., John (discrowned).

From John, in regular succession, we have Henry III. (imprisoned), Edward I., Edward II. (murdered), Edward III.

Richard II., son of the Black Prince, and without offspring.

Henry IV., Henry V., Henry VI., (civil wars).

Edward IV., Edward V.

Richard III. (no offspring).

Henry VII., Henry VIII., Edward VI.

Mary, Elizabeth (daughters of Henry VIII.).

James I., Charles I.

Cromwell (called lord protector).

Charles II., James II. (two brothers).

William III.

Anne.

George I., George II.

George III. (great-grandson of George I., but not in direct descent), George IV.

William IV. (brother of George IV.).

Victoria (the niece of William IV. and George IV.).

Kings of England. Three seems to be a kind of ruling number in our English sovereigns. Besides the coincidences mentioned above, connected with the number, may be added the following:—(1) That of the four kings who married French princesses, three of them suffered violent deaths, viz., Edward II., Richard II., and Charles I. (2) The three longest reigns have been three threes, viz., Henry III., Edward III., and George III. (3) We have no instance, as in France, of three brothers succeeding each other.

Kings of France. The French have been singularly unfortunate in their choice of royal surnames, when designed to express anything except some

personal quality, as *handsome*, *fat*, of which we cannot judge the truth. Thus, Louis VIII., a very feeble man in mind and body, was surnamed *the Lion*; Philippe II., whose whole conduct was overreaching and selfish, was *the Magnanimous*; Philippe III., the tool of Labrosse, was *the Daring*; Philippe VI., the most unfortunate of all the kings of France, was surnamed *the Lucky*; Jean, one of the worst of all the kings, was called *the Good*; Charles VI., an idiot, and Louis XV., a scandalous debauchee, were surnamed *the Well-beloved*; Henri II., a man of pleasure, wholly under the thumb of Diane de Poitiers, was called *the War-like*; Louis XIII., most unjust in domestic life, where alone he had any freedom of action, was called *the Just*; Louis XIV., a man of mere ceremony and posture, who lost battle after battle, and brought the nation to absolute bankruptcy, was surnamed *the Great King*. (He was little in stature, little in mind, little in all moral and physical faculties; and *great* only in such littlenesses as posturing, dressing, ceremony and gormandizing). And Louis XVIII., forced on the nation by conquerors, quite against the general will, was called *the Desired*.

Kings of France. The succession of three brothers has been singularly fatal in French monarchism. The Capetian dynasty terminated with three brothers, sons of Philippe, *le Bel* (viz., Louis X., Philippe V., and Charles IV.). The Valois dynasty came to an end by the succession of the three brothers, sons of Henri II. (viz., François II., Charles IX., and Henri III.). The next or Bourbon dynasty terminated in the same manner (Louis XVI., Louis XVIII., and Charles X.).

After Charles IV. (the third brother of the Capetian dynasty), came Phillipe de Valois, a collateral descendant; after Henri III. (the third brother of the Valois dynasty), came Henry de Bourbon, a collateral descendant; and after Charles X. (the third brother of the Bourbon dynasty), came Louis Philippe, a collateral descendant. With the third of the third the [monarchy](#) ended.

Kings Playing with their Children.

[F1: not a paragraph line break?]The fine painting of J. D. Ingres, represents Henri IV. (of France) carrying his children pickaback, to the horror of the Spanish ambassador.

Plutarch tells us that Agesilāos was one day discovered riding cock-horse on a walking-stick, to please and amuse his children.

George III. was on one occasion, discovered on all fours, with one of his children riding astride his back. He is also well remembered by the painting of "George III. Playing at Ball with the Princess Amelia."

Kingsale (*Lord*), allowed to wear his hat in the presence of royalty. In 1203, Hugh de Lacie treacherously seized Sir John de Courcy, lord of Kingsale, and King John condemned him to perpetual imprisonment in the Tower. When he had been there about a year, King John and Philippie *Auguste* of France agreed to determine certain claims by combat. It was then that John applied to de Courcy to be his champion; and, as soon as the giant knight entered the lists, the French champion ran away panic-struck. John now asked his champion what reward he could give him for his service. "Titles and estates I have enow," said de Courcy; and then requested that, after having paid obeisance, he and his heirs might stand covered in the presence of the king, and his successors.

Lord Forester had the same right confirmed to him by Henry VIII.

John Pakington, ancestor of Lord Hampton, had a grant made him in the 20th Henry VIII. "of full liberty during his life to wear his hat in the royal presence."

Kingship (*Disqualifications for*). Any personal blemish disqualified a person from being king during the semi-barbarous stage of society; thus, putting out the eyes of a prince, to disqualify him from reigning, was by no means uncommon. It will be remembered that Hubert designed to put out the eyes of Prince Arthur with this object. Witi'za, the Vizigoth, put out the eyes of Theodofred, "inhabilitandole pāra la monarchia," says Ferraras. When Albuquerque took possession of Ormuz, he deposed fifteen kings of Portugal, and, instead of killing them, put out their eyes.

Yorwerth, son of Owen Gwynedh, was set aside from the Welsh throne because he had a broken nose.

Count Oliba of Barcelona was set aside because he could not speak till he had stamped thrice with his foot, like a goat.

The son of Henry V. was to be received as king of France, only on condition that his body was without defect, and was not stunted.—

Monstrelet, *Chroniques*, v. 190 (1512).

Un Conde de Gallicia que fuera valiado,
Pelayo avie nombre, ome fo desforzado,
Perdio la vision, andaba embargado,
Ca ome que non vede, nom debie seer nado.

Gonzalez de Berceo, *S. Dom*, 388 (died 1266).

Kinmont Willie, William Armstrong of Kinmonth. This notorious freebooter, who lived in the part latter of the sixteenth century, is the hero of a famous Scotch ballad.

Kinney (Elder). A good man, married to a pure, good woman. They work together in their home and parish, a benefaction to one another and to their little world, until the husband and pastor is called home by a fatal accident. His wife's hair turns white under the shock, yet she rallies her strong heart to read her husband's sermons to his people until they will hear of no other spiritual leader.—Draxy Miller's Dowry, *Saxe Holm Stories* (1886).

Kirk (Mr. John), foreman of the jury on Effie Deans's trial.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Kirkcaldy (Scotland), a corruption of Kirk-Culdee, one of the churches founded in 563 by St. Colomb, and his twelve brethren, when they established the Culdee institutions. The doctrines, discipline and government of the Culdees resembled Presbyterianism.

Kirkrapine (3 syl.), a sturdy thief, "wont to rob churches of their ornaments and poor men's boxes." All he could lay hands on he brought to the hut of Abessa, daughter of Corce'ca. While Una was in the hut, Kirkrapine knocked at the door, and as it was not immediately opened, knocked it down; whereupon the lion sprang on him, "under his lordly foot did him suppress," and then "rent him in thousand pieces small."

The meaning is that popery was reformed by the British lion, which slew Kirkrapine or put a stop to the traffic in spiritual matters. Una represents truth of the Reformed Church.—Spenser, *Faëry Queen*, i. 3 (1590).

Kit [NUBBLES], the lad employed to wait on little Nell, and do all sorts of odd jobs at the “curiosity shop” for her grandfather. He generally begins his sentences with “Why then.” Thus, “’Twas a long way, wasn’t it, Kit!” “Why then, it was a goodish stretch,” returned Kit. “Did you find the house easily?” “Why then, not over and above,” said Kit. “Of course you have come back hungry?” “Why then, I do think I am rather so.” When the “curiosity shop” was broken up by Quilp, Kit took service under Mr. Garland, Abel Cottage, Finchley.

Kit Carson’s Ride tells how he, his newly-made bride, and Revels, his comrade, rode before a prairie fire, entangled in a herd of frightened, savage buffaloes, until Revels dropped dead, and the red flames snatched his bride from him, and his horse bore him senseless, into safety.

“Sell Paché! You buy him! A bag full of gold
You show him! Tell of him the tale I have told!
Why he bore me through fire, is blind and is old.”
Joaquin Miller, *Songs of the Sierras* (1871).

Kite (*Sergeant*), the “recruiting officer.” He describes his own character thus:

“I was born a gypsy, and bred among that crew till I was 10 years old; there I learnt *canting* and *lying*. I was bought from my mother by a certain nobleman for three pistoles, who ... made me his page; there I learnt *impudence* and *pimping*. Being turned off for wearing my lord’s linen, and drinking my lady’s ratafia, I turned bailiff’s follower; there I learnt *bullying* and *swearing*. I at last got into the army, and there I learnt ... *drinking*. So that ... the whole sum is: canting, lying, impudence, pimping, bullying, swearing, drinking, and a halberd.”—G. Farquhar, *The Recruiting Officer*, iii. 1 (1705).

Sergeant Kite is an original picture of low life and humor, rarely surpassed.—R. Chambers, *English Literature*, i. 599.

The original “Sergeant Kite” was R. Eastcourt (1668-1713).

Kitely (2 *syl.*), a rich City merchant, extremely jealous of his wife.—Ben Jonson, *Every Man in His Humor* (1598).

Kit-Kat Club, held in Shire Lane, now called Lower Serle's Place (London). The members were whig "patriots" who, at the end of William III.'s reign, met to secure the Protestant succession. Joseph Addison, Steele, Congreve, Garth, Vanbrugh, Mainwaring, Walpole, Pulteney, etc., were members.

Kitt Henshaw, boatman to Sir Patrick Charteris, of Kidfauns, provost of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Kittlecourt (*Sir Thomas*), M.P., neighbor of the laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Kitty, one of the servants of Mr. Peregrine Lovel. She spoke French like a native, because she was once "a half boarder at Chelsea." Being asked if she had read Shakespeare: "Shikspur, Shikspur!" she replied. "Who wrote it? No, I never read that book; but I promise to read it over one afternoon or other."—Rev. James Townley, *High Life Below Stairs* (1759).

Kitty, younger daughter of Sir David and Lady Dunder, of Dunder Hall, near Dover. She is young, wild, and of exuberant spirits, "her mind full of fun, her eyes full of fire, her head full of novels, and her heart full of love." Kitty fell in love with Random, at Calais, and agreed to elope with him, but the fugitives were detected by Sir David during their preparations for flight, and, to prevent scandal, the marriage was sanctioned by the parents, and duly solemnized at Dunder Hall.—G. Colman, *Ways and Means* (1788).

Kitty Ellison. Young woman from Eriecreek, who travels up the Saguenay, and into Canada, with Boston cousins, and meets *en route* Mr. Arbuton, a Bostonian of the Bostonians. He cannot help loving her, and incidentally saves her life, yet is ashamed of her plain travelling-gown when they encountered certain Boston women. Kitty sees it, and proudly dismisses him.

"I couldn't alter both our whole lives or make myself over again, and you couldn't change yourself. Perhaps you would try, and I know I would, but it would be a wretched failure and disappointment as long as we lived."—W. D. Howells, *A Chance Acquaintance* (1873).

Kitty Pry, the waiting-maid of Melissa. Very impertinent, very inquisitive, and very free in her tongue. She has a partiality to Timothy Sharp, “the lying valet.”—Garrick, *The Lying Valet* (1741).

Kitty Willis, a loose woman, employed by Saville to attend a masquerade in the same costume as Lady Francis, in order to dupe Courtall. —Mrs. Cowley, *The Belles’ Stratagem* (1780).

Klabot’ermann, a ship-kobold of the Baltic, sometimes heard, but rarely seen. Those who have seen him say he sits on the bowsprit of a phantom ship, called *Carmilhan*, dressed in yellow, wearing a night-cap, and smoking a cutty pipe.

Kläs (*Kaiser*), a nickname given to Napoleon I. (1769, 1804-1814, 1821).

Hort mâl lüd, en bitgen still,
Hort wat ick vertellen will,
Van den gröten Kaiser Kläs,
Dat wär mal en fixen Bäs,
Ded von Korsika her tēn
Wall de welt mal recht besehm.
Helena de Jumfer is
Nu sîn Brüt, sin Paradis;
Kläs geit mit ēr op de Jagd
Drömt nich mehr von krieg un Schlacht,
Un het he mâl Langewil
Schleit he Rötten d’ôt mil’n Bil.

Kaiser Kläs.

Klaus (*Doctor*), hero and title of a comedy by Herr Adolph l’Arronge (1878). Dr. Klaus is a gruff, but noble-minded and kind-hearted man, whose niece (a rich jeweller’s daughter) has married a poor nobleman of such extravagant notions that the wife’s property is soon dissipated; the young spendthrift is reformed. The doctor has a coachman, who invades his master’s province, and undertakes to cure a sick peasant.

Klaus (Peter), the prototype of Rip van Winkle. Klaus [*Klows*] is a goatherd of Sittendorf, who was one day accosted by a young man, who beckoned him to follow. Peter obeyed, and was led into a deep dell, where he found twelve knights playing skittles, no one of whom uttered a word. Gazing around, he noticed a can of wine, and, drinking some of its contents, was overpowered with sleep. When he awoke, he was amazed at the height of the grass, and when he entered the village everything seemed strange to him. One or two companions encountered him, but those whom he knew as boys were grown middle-aged men, and those whom he knew as middle-aged were gray-beards. After much perplexity he discovered he had been asleep for twenty years (See SLEEPERS).

Your Epimenidês, your somnolent Peter Klaus, since named “Rip van Winkle.”—T Carlyle.

Kleiner (*General*), governor of Prague, brave as a lion, but tender-hearted as a girl. It was Kleiner who rescued the infant daughter of Mahldenau at the siege of Magdeburg. A soldier seized the infant’s nurse, but Kleiner smote him down, saved the child, and brought it up as his own daughter. Mahldenau being imprisoned in Prague as a spy, Meeta, his daughter, came to Prague to beg for his pardon, and it then came to light that the governor’s adopted daughter was Meeta’s sister.—S. Knowles, *The Maid of Mariendorpt* (1838).

Knag (*Miss*), forewoman of Mde. Mantalini, milliner, near Cavendish Square, London. After doting on Kate Nickleby for three whole days, this spiteful creature makes up her mind to hate her for ever.—C. Dickens, *Nicholas Nickleby*, xviii. (1838).

Knickerbocker (*Diedrich*), *nom de plume* of Washington Irving, in his *History of New York* (1809).

Knight of Arts and Industry, the hero of Thomson’s *Castle of Indolence* (canto ii. 7-13, 1748).

Knight of La Mancha, Don Quixote de la Mancha, the hero of Cervantes’ novel called *Don Quixote*, etc. (1605-1615).

Knight of the Blade, a bully; so called because when swords were worn, a bully was for ever asserting his opinions, by an appeal to his sword.

Knight of the Ebon Spear, Britōmart. In the great tournament she “sends Sir Artegal over his horse’s tail,” then disposes of Cambel, Tri’amond, Blan’damour, and several others in the same summary way, for “no man could bide her enchanted spear.”—Spenser, *Faëry Queen*, iv. 4 (1596).

Knight of the Fatal Sword, Emedōrous of Grana’da. Known for his love of the incomparable Alzay’da.

“Sir,” said the lady, “your name is so celebrated in the world, that I am persuaded nothing is impossible for your arm to execute.”—Comtesse D’Aunoy, *Fairy Tales* (“The Knights-Errant,” 1682).

Knight of the Invincible Sword. So Am’adis de Gaul styled himself.—Vasco de Lobeira, *Amadis de Gaul* (fourteenth century).

Knight of the Leopard. David, earl of Huntingdon, prince royal of Scotland, assumed the name and disguise of Sir Kenneth, “Knight of the Leopard,” in the crusade.—Sir. W. Scott, *The Talisman* (time, Richard I.).

Knight of the Lions, the appellation assumed by Don Quixote after his attack upon the van containing two lions sent by the general of Oran as a present to the king of Spain.—Cervantes, *Don Quixote*, II. i. 17 (1615).

Knight of the Pestle, an apothecary or druggist.

Knight of the Post, one who haunted the purlieus of the courts, ready to be hired to swear anything. So called because these mercenaries hung about the post to which the sheriffs affixed their announcements.

I’ll be no knight of the post, to sell my soul for a bribe;
Tho’ all my fortunes be crossed, yet I scorn the cheater’s tribe.

Ragged and Torn and True (a ballad).

Also a man in the pillory, or one that has been publicly tied to a post and whipped.

Knight of the Rainbow, a footman; so called from his gorgeous raiment.

Knight of the Roads, a foot-pad or highwayman; so termed by a pun on the military order entitled “The Knights of Rhodes.”

Knight of the Rueful Countenance, Don Quixote de la Mancha, the hero of Cervantes’ novel, is so called by Sancho Panza, his squire.

Knight of the Shears, a tailor. Shires (*counties*), pronounced *shears*, gives birth to the pun.

Knight of the Sun, Almanzor, prince of Tunis. So called because the sun was the device he bore on his shield.—Comtesse D’Aunoy, *Fairy Tales* (“Princess Zamea,” 1682).

Knight of the Swan, Lohengrin, son of Parsival. He went to Brabant in a ship drawn by a swan. Here he liberated the Princess Elsa, who was a captive, and then married her, but declined to tell his name. After a time he joined an expedition against the Hungarians, and, after performing miracles of valor, returned to Brabant covered with glory. Some of Elsa’s friends laughed at her for not knowing her husband’s name, so she implored him to tell her of his family; but no sooner was the question asked than the white swan re-appeared and conveyed him away.—Wolfram von Eschenbach (a minnesinger), *Lohengrin* (thirteenth century).

Knight of the Tomb (*The*), Sir James Douglas, usually called “The Black Douglas.”—Sir W. Scott, *Castle Dangerous*. In the episode of *Argalus and Parthenia* in Sidney’s *Arcadia*. Parthenia, to avenge her husband’s death, disguises herself as “The Knight of the Tomb.”

Knight of the White Moon, the title assumed by Samson Carrasco, when he tilted with Don Quixote, on the condition that if the don were worsted in the encounter he should quit knight-errantry and live peaceably at home for twelve months.—Cervantes, *Don Quixote*, II. iv. 12-14 (1615).

Knight of the Woeful Countenance, Don Quixote de la Mancha.

Knight with Two Swords, Sir Balin, *le Savage*, brother of Sir Balan.—Sir T. Malory, *History of Prince Arthur*, i. 27, 33 (1470).

Knights. The three bravest of King Arthur's knights were Sir Launcelot du Lac, Sir Tristram de Lionês or Lyonês and Sir Lamorake de Galis (*i. e.* Wales).—Sir T. Malory, *History of Prince Arthur*, i. 132 (1470).

* The complement of the knights of the Round Table was 150 (ditto, i. 120). But in *Lancelot of the Lake*, ii. 81, they are said to have amounted to 250.

Knights ('*Prentice*), a secret society established to avenge the wrongs of apprentices on their "tyrant masters." Mr. Sim Tappertit was captain of this "noble association," and their meetings were held in a cellar in Stagg's house, in the Barbican. The name was afterwards changed into "The United Bull-dogs," and the members joined the anti-popery rout of Lord George Gordon.—C. Dickens, *Barnaby Rudge*, viii. (1841).

Knights of Alcan'tara, a military order of Spain, which took its name from the city of Alcantara, in Estremadura. These knights were previously called "Knights of the Pear Tree," and subsequently "Knights of St. Julian." The order was founded in 1156 for the defence of Estremadura against the Moors. In 1197 Pope Celestine III. raised it to the rank of a religious order of knighthood.

Knights of Calatra'va, a military order of Spain, instituted by Sancho III. of Castile. When Sancho took the strong fort of Calatrava from the Moors, he gave it to the Knights Templars, who, wanting courage to defend it, returned it to the king again. Then Don Reymond, of the Cistercian order, with several cavalleros of quality, volunteered to defend the fort, whereupon the king constituted them "Knights of Calatrava."

Knights of Christian Charity, instituted by Henri III. of France, for the benefit of poor military officers and maimed soldiers. This order was founded at the same time as that of the "Holy Ghost," which was meant for princes and men of distinction. The order was completed by Henri IV., and

resembled our “Poor Knights of Windsor,” now called “The Military Knights of Windsor.”

Knights of Malta, otherwise called “Hospitallers of St. John of Jerusalem,” a religious military order, whose residence was in the island of Malta. Some time before the journey of Godfrey of Bouillon into the Holy Land, some Neapolitan merchants built a house for those of their countrymen who came thither on pilgrimage. Afterwards they built a church to St. John, and an hospital for the sick, whence they took the name of “Hospitallers.” In 1104 the order became military, and changed the term “Hospitallers” into that of “Knights Hospitallers.” In 1310 they took Rhodes, and the order was then called “The Knights of Rhodes.” In 1523 they were expelled from Rhodes by the Turks, and took up their residence in Malta.

Knights of Montesa, a Spanish order of knighthood, instituted by James II. of Aragon, in 1317.

Knights of Nova Scotia, in the West Indies, created by James I. of Great Britain. These knights wore a ribbon of an orange tawny color.

Knights of Our Lady of Mount Carmel (*Chevaliers de l'Ordre de Notre Dame du Mont Carmel*), instituted by Henri IV. of France, in 1607, and consisting of a hundred French gentlemen.

N. B.—These knights must not be confounded with the *Carmelites* or *L'Ordre des Carmes*, founded by Bertholde, count of Limoges, in 1156; said by legend to have been founded by the prophet Elijah, and to have been revived by the Virgin Mary. The religious house of Carmel was founded in 400 by John, patriarch of Jerusalem, in honor of Elijah, and this gave rise to the legend.

Knights of Rhodes. The “Knights of Malta” were so called between 1310 and 1523. (See KNIGHTS OF MALTA).

Knights of St. Andrew, instituted by Peter the Great, of Moscovy, in 1698. Their badge is a gold medal, having St. Andrew's cross on one side, with these words, *Cazar Pierre monarque de tout le Russie*.

Knights of St. Genette (*Chevaliers de l'Ordre de St Genette*), the most ancient order of knighthood in France, instituted by Charles Martel, after his victory over the Saracens, in 782, where a vast number of *genets*, like Spanish cats (*civet cats*), were found in the enemy's camp.

Knights of St. George. There are several orders so called:

1. St. George of Alfama, founded by the kings of Aragon.
2. St. George of Austria and Corinthia; instituted by the Emperor Frederick III., first archduke of Austria.
3. Another founded by the same emperor in 1470, to guard the frontiers of Bohemia and Hungary against the Turks.
4. St. George, generally called "Knights of the Garter" (*q. v.*).
5. An order in the old republic of Genoa.
6. The Teutonic knights were originally called "Knights of St. George."

Knights of St. Jago, a Spanish order, instituted under Pope Alexander III., the grand-master of which is next in rank to the sovereign. St. Jago or James (the Greater) is the patron saint of Spain.

Knights of St. John at Jerusalem, instituted in 1120. This order took its name from John, patriarch of Alexandria, and from the place of their abode (*Jerusalem*.) These knights subsequently resided at Rhodes (between 1310 and 1523). Being driven out by the Turks in 1523, they took up their abode in Malta, and were called "Knights of Malta."

Knights of St. Lazare (2 *syl.*), a religious and military order of Knights Hospitallers, established in the twelfth century, and confirmed by the pope in 1255. Their special mission was to take care of lepers. The name is derived from Lazarus, the beggar, who lay at the gate of Divès. The order was introduced into France under Louis VII., and was abolished in the first Revolution.

Knights of St. Magdalene (3 *syl.*), a French order, instituted by St. Louis (IX.) to suppress duels.

Knights of St. Maria de Mercede (3 *syl.*), a Spanish order, for the redemption of captives.

Knights of St. Michael the Archangel (*Chevaliers de l'Ordre de St. Michel*), a French order, instituted by Louis XI. in 1469. The king was at the head of the order. M. Bouillet says: "St. Michel est regardé comme le protecteur et l'ange tutélaire de la France."

Knights of St. Patrick, instituted in 1783. The ruling sovereign of Great Britain and Ireland, and the lord-lieutenant of Ireland, are *ex-officio* members of this order. The order is named after St. Patrick, the patron saint of Ireland.

Knights of St. Salvador, in Aragon, instituted by Alphonso I. in 1118.

Knights of Windsor, formerly called "Poor Knights of Windsor," but now entitled "The Military Knights of Windsor," a body of military pensioners, who have their residence within the precincts of Windsor Castle.

Knights of the Bath, an order of knighthood derived from the ancient Franks, and so termed because the members originally "bathed" before they performed their vigils. The last knights created in this ancient form were at the coronation of Charles II., in 1661.

G. C. B. stands for *Grand Cross of the Bath* (the first class); K. C. B. for *Knight Commander of the Bath* (the second class); and C. B. for *Companion of the Bath* (the third class).

Knights of the Blood of Our Saviour, an order of knighthood in Mantua, instituted by Duke Vincent Gonzaga, in 1608, on his marriage. It consisted of twenty Mantuan dukes. The name originated in the belief that in St. Andrew's Church, Mantua, certain drops of our Saviour's blood are preserved as a relic.

Knights of the Broom Flower (*Chevaliers de l'Ordre de la Geneste*), instituted by St. Louis (IX.) of France, on his marriage. The collar was decorated with broom flowers, intermixed with *fleurs de lys* in gold. The motto was *Exaltat Humilēs*.

Knights of the Carpet or CARPET KNIGHTS, *i. e.* non-military or civil knights, such as mayors, lawyers, authors, artists, physicians, and so on, who receive their knighthood kneeling on a *carpet*, and not in the tented field.

Knights of the Chamber or CHAMBER KNIGHTS, knights bachelors made in times of peace in *the presence chamber*, and not in the camp. These are always military men, and therefore differ from “Carpet Knights,” who are always civilians.

Knights of the Cock and Dog, founded by Philippe I., *Auguste*, of France.

Knights of the Crescent, a military order, instituted by Renatus, of Anjou, king of Sicily, etc., in 1448. So called from the badge, which is a crescent of gold enamelled. What gave rise to this institution was that Renatus took for his device a crescent, with the word *loz* (“praise”), which, in the style of *rebus*, makes *loz in crescent*, *i. e.* “by advancing in virtue one merits praise.”

Knights of the Dove, a Spanish order, instituted in 1379, by John I., of Castile.

Knights of the Dragon, created by the emperor Sigismond, in 1417, upon the condemnation of Huss and Jerome, of Prague, “the heretics.”

Knights of the Ermine (*Chevaliers de l'Ordre de l'Epi*), instituted in 1450 by François I., duc de Bretagne. The collar was of gold, composed of *ears of corn* in saltier, at the end of which hung an *ermine*, with the legend *à ma vie*. The order expired when the dukedom was annexed to the crown of France.

Knights of the Garter, instituted by Edward III. of England, in 1344. According to Selden, “it exceeds in majesty, honor, and fame, all chivalrous orders in the world.” The story is that Joan, countess of Salisbury, while dancing with the king, let fall her garter, and the gallant Edward, perceiving a smile on the face of the courtiers, picked it up, bound it round his own

knee, and exclaimed, “Honi soit qui mal y pense.” The blue garter and the motto of the order are thus accounted for.

Knights of the Golden Fleece, a military order of knighthood, instituted by Philippe, *le Bon*, of Burgundy, in 1429. It took its name from a representation of the golden fleece on the collar of the order. The king of Spain is grand-master, and the motto is *Ante feret quam flamma micet*.

Knights of the Golden Shield, an order instituted by Louis II., of France, for the defence of the country. The motto is *Allons* (*i. e.* “Let us go in defence of our country”).

Knights of the Hare, an order of twelve knights, instituted by Edward III. while he was in France. The French raised a tremendous shout, and Edward thought it was the cry of battle, but it was occasioned by a hare running between the two armies. From this incident the knights created on the field after this battle were termed “Knights of the Order of the Hare.”

Knights of the Holy Ghost (*Chevalier de l’Ordre du Saint Esprit*), instituted by Henri III., of France, on his return from Poland. Henri III. was both born and crowned on Whit-Sunday, and hence the origin of the order.

Knights of the Holy Sepulchre, an order of knighthood founded by St. Hel’ena, when she visited Jerusalem, at the age of 80, and found (as it is said) the cross on which Christ was crucified, in a cavern under the temple of Venus, A. D. 328. This order was confirmed by Pope Pascal II. in 1114.

Knights of the Lily, an order of knighthood in Navarre, founded by Garcia, in 1048.

Knights of the Order of Fools, established November, 1381, and continued to the beginning of the sixteenth century. The insignia was a jester or fool embroidered on the left side of their mantles, cap and bells, yellow stockings, a cup of fruit in the right hand, and a gold key in the left. It resembled the “Odd Fellows” of more modern times.

Knights of the Porcupine (*Chevaliers de l'Ordre du Porcépic*), a French order of knighthood. The original motto was *Cominus et eminus*, changed by Louis XII. into *Ultus avos Trojæ*.

Knights of the Red Staff, an order instituted by Alfonso XI. of Castile and Leon, in 1330.

Knights of the Round Table. King Arthur's knights were so called, because they sat with him at a round table made by Merlin, for King Leodegraunce. This king gave it to Arthur on his marriage with Guinever, his daughter. It contained seats for 150 knights, 100 of which King Leodegraunce furnished when he sent the table.

Knights of the Shell. The argonauts of St. Nicholas were so called from the shells worked on the collar of the order.

Knights of the Ship, an order of knighthood founded by St. Louis IX., of France, in his expedition to Egypt.

Knights of the Star (*Chevaliers de l'Ordre de l'Etoile*), an ancient order of knighthood in France. The motto of the order was *Monstrant regibus astra viam*.

Knights of the Swan (*Chevalier de l'Ordre du Cygne*), an order of knighthood founded in 1443 by the elector Frederick II., of Brandenburg, and restored in 1843 by Frederick William IV., of Prussia. Its object is the relief of distress generally. The king of Prussia is grand-master. The motto is *Gott mit uns* ("God be with you"); and the collar is of gold. The white swan is the badge of the house of Cleves (Westphalia).

Lord Berners has a novel called *The Knight of the Swan* (sixteenth century).

Knights of the Thistle, said to be founded by Archaicus, king of the Scots, in 809; revived in 1530 by James V., of Scotland; again in 1687 by James II., of Great Britain; and again by Queen Anne, who placed the order on a permanent footing. The decoration consists of a collar of enamelled gold, composed of sixteen thistles interlaced with sprigs of rue, and a small

golden image of St. Andrew within a circle. The motto is *Nemo me impune lacessit*. The members are sometimes called “Knights of St Andrew.”

The *rue* mixed with the thistles is a pun on the word “Andrew” *thistles And-rue*.

✱ There was at one time a French “Order of the Thistle” in the house of Bourbon, with the same decoration and motto.

Knights of the Virgin’s Looking-Glass, an order instituted in 1411 by Ferdinand of Castile.

Knights Teutonic, originally called “Knights of St. George,” then “Knights of the Virgin Mary,” and lastly “Teutonic Knights of the Hospital of St. Mary the Virgin.” This order was instituted by Henry, king of Jerusalem, in compliment to the German volunteers who accompanied Frederick Barbarossa on his crusade. The knights were soon afterwards placed under the tutelage of the Virgin, to whom a hospital had been dedicated for the relief of German Pilgrims; and in 1191, Pope Celestine III. confirmed the privileges, and changed the name of the order into the “Teutonic Knights,” etc. Abolished by Napoleon in 1809.

Knights of To-day, under this caption Charles Barnard has given us stories of engineers, mechanics, inventors, and other followers of peaceful arts that make for the enduring prosperity of the race, and call into practice nobler virtues than the trade of war and greed of conquest.

Knigh-ton, groom of the duke of Buckingham.—Sir. W. Scott, *Fortunes of Nigel* (time, James I.).

Knockwinnock (*Sybil*), wife of Sir Richard of the Redhand, and mother of Malcolm Misbegot.—Sir W. Scott, *The Antiquary* (time, George III.).

Koh-i-noor (“*mountain of light*”), a diamond once called “The Great Mogul.” Held in the fourteenth century by the rajah of Malwa. Later it fell into the hands of the sultans of Delhi, after their conquest of Malwa. It belonged in the seventeenth century, to Aurungzebe the Great. The Schah Jihan sent it to Hortensio Borgio to be cut, but the Venetian lapidary re-reduced it from 793-5/8 carats to 186, and left it dull and lustreless. It next

passed into the hands of Aurungzebe's great-grandson, who hid it in his turban. Nadir Schah invited the possessor to a feast, and insisted on changing turbans, "to cement their love," and thus it fell into Nadir's hands, who gave it the name of "Koh-i-noor." It next passed into the hands of Ahmed Shah, founder of the Cabûl dynasty; was extorted from Shah Shuja by Runjet Singh, who wore it set in a bracelet. After the murder of Shu Singh, it was deposited in the Lahore treasury, and after the annexation of the Punjaub, was presented to Queen Victoria, in 1850. It has been recut, and, though reduced to 106 carats, is supposed to be worth £140,000.

✱ There is another diamond of the same name belonging to the shah of Persia.

Kohlhass (*Michael*), an excellent historical novel of the Lutheran period, by Henry Kleist, a German (1776-1811).

Kolao, the wild man of Misanichis. He had a son who died in early youth, and he went to Pat-Koot-Parout to crave his son's restoration to life. Pat-Koot-Parout put the soul of the dead body in a leather bag, which he fastened with packthread, and hung round the neck of Kolao, telling him to lay the body in a new hut, put the bag near the mouth, and so let the soul return to it, but on no account to open the bag before everything was ready. Kolao placed the bag in his wife's hands while he built the hut, strictly enjoining her not to open it; but curiosity led her to open the bag, and out flew the soul to the country of Pat-Koot-Parout again.—T. S. Gueulette, *Chinese Tales* ("Kolao, the Wild Man," 1723).

✱ Orpheus, having lost his wife, Eurydicê, by the bite of a serpent, obtained permission of Pluto for her restoration, provided he looked not back till he reached the upper world. He had got to the end of his journey, when he turned round to see if Pluto had kept his word. As he turned he just caught sight of Eurydicê, who was instantly caught back again to the infernal regions.

Korigans or *Korrigans*, nine fays of Brittany, who can predict future events, assume any shape, and move from place to place as quick as thought. They do not exceed two feet in height, sing like syrens, and comb

their long hair like mermaids. They haunt fountains, and flee at the sound of bells, and their breath is deadly.—*Breton Mythology*.

Kosciusko (*Thaddæus*), the Polish general who contended against the allied army of Russia under the command of Suwarrow, in 1794. He was taken prisoner and sent to Russia, but in 1796 was set at liberty by the Czar.

Hope for a season bade the world farewell,
And Freedom shrieked—as Kosciusko fell.

Campbell, *Pleasures of Hope*, i. (1799).

Kriemhild [*Kreem.hild*], daughter of Dancrat, and sister of Günther, king of Burgundy. She first married Siegfried, king of the Netherlands, who was murdered by Hagan. Thirteen years afterwards, she married Etzel (*Atilla*), king of the Huns. Some time after her marriage, she invited Günther, Hagan, and others to visit her, and Hagan slew Etzel's young son. Kriemhild now became a perfect fury, and cut off the head of both Günther and Hagan with her own hand, but was herself slain by Hildebrand. Till the death of Siegfried, Kriemhild was gentle, modest, and lovable, but afterwards she became vindictive, bold and hateful.—*The Nibelungen Lied* (by the German minnesingers, 1210).

Kriss Kringle. (See ST. NICHOLAS, SANTA CLAUS, etc.)

Krook, proprietor of a rag and bone warehouse, where everything seems to be bought and nothing sold. He is a grasping drunkard, who eventually dies of spontaneous combustion. Krook is always attended by a large cat, which he calls “Lady Jane,” as uncanny as her master.—C. Dickens, *Bleak House* (1852).

Kruitzn̄er, or the “German’s Tale,” in Miss H. Lee’s *Canterbury Tales*. Lord Byron founded his tragedy of *Werner* on this tale.

The drama [*of Werner*] is taken entirely from the “German’s Tale” [*Kruitzn̄er*], published in Lee’s *Canterbury Tales*, written by two sisters.... I have adopted the characters, plan, and even the language of many parts of the story.—Lord Byron, *Preface to Werner* (1822).

Kubla Kahn. Coleridge says that he composed the poem in a dream, immediately after reading in Purchas’s *Pilgrimage* a description of the Khan Kubla’s palace, and he wrote it down on awaking, in its present fragmentary state.

Kudrun, called the German *Odyssey* (thirteenth century); divided into three parts called *Hagen*, *Hilde* (2 syl.), and *Kudrun*—same as *Gudrun* (q. v.).

Hagen is the son of Siegebrand, king of Ireland, and is carried off by a griffin to a distant island, where three princesses take charge of him. In due time a ship touches on the island, takes all the four to Ireland, and Hagen marries Hilda, the youngest of the three sisters.

Hilda. In due time Hilda has a daughter, who is called by the same name, and at a marriageable age she becomes the wife of Hedel, king of Friesland.

Kudrun. Hilda has two children, Otwein [*Ot.vine*] a son, and Kudrun, a daughter. Kudrun is affianced to Herwig, but, while preparing the wedding dresses, is carried off by Hartmut, son of Ludwig, king of Normandy. Her father goes in pursuit, but is slain by Ludwig. On reaching Normandy, Gerlinde (3 syl.), the queen-mother, treats Kudrun with the greatest cruelty, and puts her to the most menial work, because she refuses to marry her son. At length, succor is at hand. Her lover and brother arrive and slay Ludwig. Gerlinde is just about to put Kudrun to death, when Watt Long-beard rushes in, slays the queen, and rescues Kudrun, who is forthwith married to Herwig, her affianced lover.—Author unknown (some of the minnesingers).

Kwa'sind, the strongest man that ever lived, the Herculês of the North America Indians. He could pull up cedars and pines by the roots, and toss huge rocks about like playthings. His wondrous strength was “seated in his crown,” and there of course lay his point of weakness, but the only weapon which could injure him was the “blue cone of the fir tree,” a secret known only to the pygmies or Little-folk. This mischievous race, out of jealousy, determined to kill the strong man, and one day, finding him asleep in a boat, pelted him with fir cones till he died; and now, whenever the tempest rages through the forests, and the branches of the trees creak and groan and split, they say “Kwasind is gathering in his firewood.”

Dear, too, unto Hiawatha
Was the very strong man Kwasind;
He the strongest of all mortals.

Longfellow, *Hiawatha*, vi. and xviii.

Kyrie Elyson de Montalban (*Don*) or “Don Quirieleyson de Montalvan,” brother of Thomas de Montalban, in the romance called *Tirante le Blanc*.—Author unknown.

✱ Dr. Warburton, in his essay on the old romances, falls into the strange error of calling this character an “early romance of chivalry.” As well might he call Claudius, king of Denmark, a play of [Shakespeare’s](#), instead of a character in the tragedy of *Hamlet*.

A large quarto dropped at the barber’s feet ... it was the history of that famous knight *Tirante le Blanc*. “Pray let me look at that book,” said the priest; “we shall find in it a fund of amusement. Here shall we find the famous knight Don Kyrie Elyson of Montalban, and his brother Thomas.... This is one of the most amusing books ever written.”—Cervantes, *Don Quixote*, I. i. 6 (1605).

Lab'arum, the imperial standard carried before the Roman emperors in war. Constantine, having seen a luminous cross in the sky the night before the battle of Saxa Rubra, added the sacred monogram XP (*Christos*).—Gibbon, *Decline and Fall, etc.*, xx. note (1788).

R. Browning erroneously calls the word *labā'rum*.

... stars would write his will in heaven,
As once when a labarum was not deemed
Too much for the old founder of these walls
[*Constantinople*].

R. Browning, *Paracelsus*, ii.

Labe (2 syl.), the sorceress-queen of the Island of Enchantments. She tried to change Beder, the young king of Persia, into a halting, one-eyed hack; but Beder was forewarned, and changed Labê herself into a mare.—*Arabian Nights* (“Beder and Giauharê”).

Labe'rius, a Roman writer of mimes contemporary with Julius Cæsar.

Laberius would be always sure of more followers than Sophoclês.—J. Macpherson, *Dissertation on Ossian*.

La Creevy (*Miss*), a little talkative, bustling, cheery miniature-painter. Simple-minded, kind-hearted, and bright as a lark. She marries Tim Linkinwater, the old clerk of the brothers Cheeryble.—C. Dickens, *Nicholas [Nickleby](#)* (1838).

Lackitt (*Widow*), the widow of an Indian planter. This rich, vulgar widow falls in love with Charlotte Weldon, who assumes the dress of a young man, and calls herself Mr. Welden. Charlotte even marries the widow, but then informs her that she is a girl in male apparel, engaged to

Mr. Stanmore. The widow consoles herself by marrying Jack Stanmore.—Thomas Southern, *Oroonoko* (1696).

Lacy (*Sir Hugo de*), constable of Chester, a crusader.

Sir Damian de Lacy, nephew of Sir Hugo. He marries Lady Eveline.

Randal de Lacy, Sir Hugo's cousin, introduced in several disguises, as a merchant, a hawk-seller, and a robber-captain.—Sir W. Scott, *The Betrothed* (time, Henry II.).

La'das, Alexander's messenger, noted for his swiftness of foot.

Ladislaus, a cynic, whose humor is healthy and amusing.—Massinger, *The Picture* (1629).

Ladon, the dragon or hydra that assisted the Hesperidês in keeping watch over the golden apples of the Hesperian grove.

So oft th' unamiable dragon hath slept,
That the garden's imperfectly watched after all.

T. Moore, *Irish Melodies* (1814).

Ladur'lad, the father of Kail'yal (2 syl.). He killed Ar'valan for attempting to dishonor his daughter, and thereby incurred the "curse of Keha'ma" (Arvalan's father). The curse was that water should not wet him nor fire consume him, that sleep should not visit him nor death release him, etc. After enduring a time of agony, these curses turned to blessings. Thus, when his daughter was exposed to the fire of the burning pagoda, he was enabled to rescue her, because he was "charmed from fire." When her lover was carried by the witch Lorrimate (3 syl.) to the city of Baly, under the ocean, he was able to deliver the captive, because he was "charmed from water, the serpent's tooth, and all beasts of blood." He could even descend to the infernal regions to crave vengeance against Kehama, because "he was charmed against death." When Kehama drank the cup of "immortal death," Ladurlad was taken to Paradise.—Southey, *The Curse of Kehama* (1809).

Lady (*A*), authoress of *A New System of Domestic Cookery* (1808), is Mrs. Rundell.

Lady (A), authoress of *The Diary of an Ennuyée* (1826), is Mrs. Anna Jameson.

Several other authoresses have adopted the same signature, as Miss Gunn of Christchurch, *Conversations on Church Polity* (1833); Mrs. Palmer, *A Dialogue in the Devonshire Dialect* (1837); Miss S. Fenimore Cooper, *Rural Hours* (1854); Julia Ward, *Passion-flowers, etc.*, (1854); Miss E. M. Sewell, *Amy Herbert* (1865); etc.

Lady of the Aroostook. A young girl educated in a provincial town, wishes to visit relatives in Italy, and takes passage in a sailing-vessel, not knowing that there was to be no other woman on board. She is treated with chivalric respect by all on board.—W. D. Howells, *Lady of the Aroostook* (1879).

Lady Bountiful (A). The benevolent lady of a village is so called, from “Lady Bountiful” in the *Beaux’ Stratagem*, by Farquhar. (See BOUNTIFUL, p. 125).

Lady of Castelnore. *Châtelaine* of Bretagne, sought by many in marriage, but reputed haughtily cold up to the day of her death. One November morning a long delayed ship brought home her lover to weep “too late” over her grave.

“And they called her cold. God knows! underneath the winter snows,
The invisible hearts of flowers grow ripe for blossoming!
And the lives that look so cold, if their stories could be told,
Would seem cast in gentler mould, would seem full of love and spring.”

T. B. Aldrich, *The Lady of [Castelnore](#)* (1856).

Lady Freemason, the Hon. Miss Elizabeth St. Leger, daughter of Lord Doneraile. The tale is that, in order to witness the proceedings of a Freemason’s lodge, she hid herself in an empty clock-case when the lodge was held in her father’s house; but, being discovered, she was compelled to submit to initiation as a member of the craft.

Lady Magistrate, Lady Berkley, made justice of the peace for Gloucestershire by Queen Mary. She sat on the bench at assizes and

sessions girt with a sword.

Lady Margaret, mother of Henry VII. She founded a professorship of divinity in the University of Cambridge, 1502; and a preachership in both universities.

Lady in the Sacque. The apparition of this hag forms the story of the *Tapestried Chamber*, by Sir W. Scott.

Lady of England, Maud, daughter of Henry I. The title of *Domina Anglorum* was conferred upon her by the council of Winchester, held April 7, 1141.—See Rymer's *Fædera*, i. (1703).

Lady of Lyons (*The*), Pauline Deschappelles, daughter of a Lyonese merchant. She rejected the suits of Beauseant, Glavis, and Claude Melnotte, who therefore combined on vengeance. To this end, Claude, who was a gardener's son, aided by the other two, passed himself off as Prince of Como, married Pauline, and brought her home to his mother's cottage. The proud beauty was very indignant, and Claude left her to join the French army. In two years and a half he became a colonel and returned to Lyons. He found that his father-in-law was on the eve of bankruptcy, and that Beauseant had promised to satisfy the creditors if Pauline would consent to marry him. Pauline was heart-broken; Claude revealed himself, paid the money required, and carried home Pauline as his loving and true-hearted wife.—L. B. Lytton, *Lady of Lyons* (1838).

Lady of Mercy (*Our*), an order of knighthood in Spain, instituted in 1218 by James I., of Aragon, for the deliverance of Christian captives amongst the Moors. As many as 400 captives were rescued in six years by these knights.

Lady of Shalott, a maiden who died for love of Sir Lancelot of the Lake. Tennyson has a poem so entitled.

✱ The story of Elaine, "the lily maid of Astolat," in Tennyson's *Idylls of the King*, is substantially the same.

Lady of the Bleeding Heart, Ellen Douglas. The cognizance of the Douglas family is a “bleeding heart.”—Sir W. Scott, *Lady of the Lake* (1810).

Lady of the Lake (*A*), a harlot. (Anglo-Saxon, *lác*, “a present.”) A “guinea-fowl” or “guinea-hen” is a similar term.

But for the difference marriage makes
'Twixt wives and “ladies of the lake.”

S. Butler, *Hudibras*, iii. 1 (1668)

Lady of the Lake (The), Nimue [*sic*], one of the damsels of the lake, that King Pellinore took to his court. Merlin, in his dotage, fell in love with her, when she wheedled him out of all his secrets, and enclosed him in a rock, where he died. Subsequently, Nimue married Sir Pelleas.

✱✱ Tennyson, in his *Idylls of the King* (“Merlin and Vivien”), makes Vivien the enchantress who wheedled old Merlin out of his secrets; and then, “in a hollow oak,” she shut him fast, and there “he lay as dead, and lost to life and use, and name, and fame.”

Tennyson takes a poet’s privilege, and varies the old legend at pleasure.

Lady of the Lake (The), Nineve. The name of the Lady of the Lake is variously spelled in the old editions of the *Mort d’ Arthur*. We find: 1, Nimue; 2, Nineve; 3, Vivien; 4, Vivienne. 4 is the French of 3; 1 is probably a misprint for Ninve; and 1, 2, 3 are probably anagrams.

Lady of the Lake (The). Vivienne (3 *syl.*) is called *La Dame du Lac*, and dwelt *en la marche de la petite Bretagne*. She stole Lancelot in his infancy, and plunged with him into her home lake; hence was Lancelot called *du Lac*. When her *protégé* was grown to manhood, she presented him to King Arthur.

Lady of the Lake (The), Ellen Douglas, once a favorite of King James; but when her father fell into disgrace, she retired with him into the vicinity of Loch Katrine.—Sir W. Scott, *Lady of the Lake* (1810).

Lady of the Lake and Arthur's Sword. The lady of the Lake gave to King Arthur the sword "Excalibur." "Well," said she, "go into yonder barge and row yourself to the sword, and take it." So Arthur and Merlin came to the sword that a hand held up, and took it by the handles, and the arm and hand went under the lake again (pt. i. 23).

The Lady of the Lake asked in recompense, the head of Sir Balin, because he had slain her brother; but the king refused the request. Then said Balin, "Evil be ye found! Ye would have my head; therefore ye shall lose thine own." So saying, with his sword he smote off her head in the presence of King Arthur.—Sir T. Malory, *History of Prince Arthur*, i. 28 (1470).

Lady of the Mercians, Æthelflæd or El'flida, daughter of King Alfred. She married Æthelred, chief of that portion of Mercia not claimed by the Danes.

Lady of the Sun, Alice Perrers (or Pierce), a mistress of Edward III., of England. She was a married woman, and had been lady of the bed-chamber to Queen Philippa. Edwin lavished on her both riches and honors; but when the king was dying, she stole his jewels, and even the rings from his fingers.

Lady or the Tiger? (*The*). A princess is beloved by a subject, and for this crime he is condemned to die by the king. Two doors open from the amphitheatre. Behind one crouches a tiger; behind the other smiles a woman whom the condemned is to marry. The princess, who loves the doomed man madly, knows which door conceals death, and which marriage, and by preconcert with her lover, gives him a secret signal which to open. He walks directly to the door on the right and opens it.

"Did the tiger come out of the door, or did the lady?"—Francis Richard Stockton, *The Lady or the Tiger?* (1884).

Lady with a Lamp, Florence Nightingale (1820-).

In England's annals ...

A lady with a lamp shall stand ...

A noble type of good,

Heroic womanhood.

Longfellow, *Santa Filomena*.

Laer'tes (3 syl.), son of Polōnius, lord chamberlain of Denmark, and brother of Ophelia. He is induced by the king to challenge Hamlet to a “friendly” duel, but poisons his own rapier. He wounds Hamlet; and in the scuffle which ensues, the combatants change swords, and Hamlet wounds Laertēs, so that both die.—Shakespeare, *Hamlet* (1596).

Laertes (3 syl.), a Dane, whose life Gustavus Vasa had spared in battle. He becomes the trusty attendant of Christi'na, daughter of the king of Sweden, and never proves ungrateful to the noble Swede.—H. Brooke, *Gustavus Vasa* (1730).

Laer'tes's Son, Ulysses.

But when his strings with mournful magic tell
What dire distress Laertēs' son befell,
The streams meandering thro' the maze of woe,
Bid sacred sympathy the heart o'erflow.

Falconer, *The Shipwreck*, iii. 1 (1756).

Lafeu, an old French lord, sent to conduct Bertram, count of Rousillon, to the king of France, by whom he was invited to the royal court.—Shakespeare, *All's Well that Ends Well* (1598).

Lafontaine (*The Danish*), Hans Christian Andersen (1805-1875).

Lafontaine of the Vaudeville. So C. F. Panard is called (1691-1765).

Lag'ado, capital of Balnibarbi, celebrated for its grand school of projectors, where the scholars have a technical education, being taught to make pincushions from softened granite, to extract from cucumbers the sunbeams which ripened them, and to convert ice into gunpowder.—Swift, *Gulliver's Travels* (“Voyage to Lapu'ta,” 1726).

La Grange and his friend Du Croisy pay their addresses to two young ladies whose heads have been turned by novels. The girls think their

manners too natural to be aristocratic, so the gentlemen send to them their lackeys, as “the marquis of Mascarille” and “the viscount of Jodelet.” The girls are delighted with their “aristocratic visitors;” but when the game has been played far enough, the masters enter and unmask the whole trick. By this means the girls are taught a most useful lesson, without suffering any serious ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

Laidier (*Donald*), one of the prisoners at Portanferry.—Sir W. Scott, *Guy Mannering* (time, George II.)

Laidley (*Genevieve*). An *ingénue*, whose sentimental heroics and tearful blandishments nearly dupe her fifty year old guardian (rich and distinguished) into a proposal.—Frank Lee Benedict, *My Daughter Elinor* (1869).

Lai’la (2 *syl.*), a Moorish maiden, of great beauty and purity, who loved Manuel, a youth worthy of her. The father disapproved of the match; and they eloped, were pursued, and overtaken near a precipice on the Gruádalhorcê (4 *syl.*). They climbed to the top of the precipice, and the father bade his followers discharge their arrows at them. Laila and Manuel, seeing death to be inevitable, threw themselves from the precipice, and perished in the fall. It is from this incident that the rock was called “The Lovers’ Leap.”

And every Moorish maid can tell
Where Laila lies, who loved so well;
And every youth who passes there,
Says for Manuel’s soul a prayer.

Southey, *The Lovers’ Rock* (a ballad, 1798, taken from Mariana, *De la Pena de los Enamorados*.)

Laila, daughter of Okba, the sorcerer. It was decreed that either Laila or Thalaba must die. Thalaba refused to redeem his own life by killing Laila; and Okba exultingly cried, “As thou hast disobeyed the voice of Allah, God hath abandoned thee, and this hour is mine.” So saying, he rushed on the youth; but Laila, intervening to protect him, received the blow, and was

killed. Thalaba lived on, and the spirit of Laila, in the form of a green bird, conducted him to the simorg (*q.v.*), which he sought, that he might be directed to Dom-Daniel, the cavern “under the roots of the ocean.”—Southey, *Thalaba the Destroyer*, x. (1797).

La'is (2 *syl.*), a generic name for a courtesan. Laïs was a Greek hetæra who sold her favors for £200 English money. When Demosthenês was told the amount of the fee, he said he had “no mind to buy repentance at such a price.” One of her great admirers was Diog'enês, the cynic.

This is the cause

That Lais leads a lady's life aloft.

G. Gascoigne, *The Steele Glas* (died 1577).

Lake Poets (*The*), Wordsworth, Southey, and Coleridge, who lived about the lakes of Cumberland. According to Mr. Jeffrey, the conductor of the *Edinburgh Review*, they combined the sentimentality of Rousseau with the simplicity of Kotzebue and the homeliness of Cowper. Of the same school were Lamb, Lloyd, and Wilson. Also called “Lakers” and “Lakists.”

Laked'ion (*Isaac*), the name given in France to the Wandering Jew (*q.v.*).

Lalla Rookh, the supposed daughter of Aurungzebe, emperor of Delhi. She was betrothed to Al'iris, sultan of Lesser Bucharía. On her journey from Delhi to Cashmere, she was entertained by Fer'amorz, a young Persian poet, with whom she fell in love, and unbounded was her delight when she discovered that the young poet was the sultan to whom she was betrothed.—T. Moore, *Lalla Rookh* (1817).

Lambert (*General*), parliamentary leader.—Sir W. Scott, *Woodstock* (time, Commonwealth).

Lambert (*Sir John*), the dupe of Dr. Cantwell, “the hypocrite.” He entertains him as his guest, settles on him £400 a year, and tries to make his daughter Charlotte marry him, although he is 59 and she under 20. His eyes are opened at length by the mercenary and licentious conduct of the doctor. Lady Lambert assists in exposing him, but old lady Lambert remains to the

last a believer in the “saint.” In Molière’s comedy, “Orgon” takes the place of Lambert, “Mde. Parnelle” of the old lady, and “Tartuffe” of Dr. Cantwell.

Lady Lambert, the gentle, loving wife of Sir John. By a stratagem, she convinces her husband of Dr. Cantwell’s true character.

Colonel Lambert, son of Sir John and Lady Lambert. He assists in unmasking “the hypocrite.”

Charlotte Lambert, daughter of Sir John and Lady Lambert. A pretty, bright girl, somewhat giddy, and fond of teasing her sweetheart, Darnley (see act i. 1).—I. Bickerstaff, *The Hypocrite* (1769).

Lambourne (*Michael*), a retainer of the earl of Leicester.—Sir W. Scott, *Kenilworth* (time Elizabeth).

Lambro, a Greek pirate, father of Haidée (*q.v.*).—Bryon, *Don Juan*, iii. 26, etc. [\(1820\)](#).

✱ The original of this character was Major Lambro, who was captain (1791) of a Russian piratical squadron, which plundered the islands of the Greek Archipelago, and did great damage. When his squadron was attacked by seven Algerine corsairs, Major Lambro was wounded, but escaped. The incidents referred to in canto vi., etc., are historical.

Lamderg and Gelchossa. Gelchossa was beloved by Lamderg and Ullin, son of Cairbar. The rivals fought, and Ullin fell. Lamderg, all bleeding with wounds, just reached Gelchossa to announce the death of his rival, and expired also. “Three days Gelchossa mourned, and then the hunters found her cold,” and all three were buried in one grave.—Ossian, *Fingal*, ii.

Lame (*The*).

Jehan de Meung, called “Clopinet,” because he was lame, and hobbled.

Tyrtæus, the Greek poet, was called the lame or hobbling poet, because he introduced the pentameter verse alternately with the hexameter. Thus his distich consisted of one line with six feet and one line with only five.

The Lame King, Charles II., of Naples, *Boiteux* (1248, 1289-1309).

Lamech’s Song. “Ye wives of Lamech, hearken unto my speech: for I have slain a man to my wounding, and a young man to my hurt! If Cain

shall be avenged sevenfold, truly Lamech seventy and sevenfold.”—*Gen.* iv. 23, 24.

As Lamech grew old, his eyes became dim, and finally all sight was taken from them, and Tubal-Cain, his son, led him by the hand when he walked abroad. And it came to pass ... that he led his father into the fields to hunt, and said to his father: “Lo! yonder is a beast of prey; shoot thine arrow in that direction.” Lamech did as his son had spoken, and the arrow struck Cain, who was walking afar off, and killed him.... Now when Lamech ... saw [*sic*] that he had killed Cain, he trembled exceedingly ... and being blind, he saw not his son, but struck the lad’s head between his hands, and killed him.... And he cried to his wives, Ada and Zillah, “Listen to my voice, ye wives of Lamech.... I have slain a man to my hurt, and a child to my wounding!”—*The Talmud*, i.

Lamia. Libyan Queen, wronged by Jupiter and hated by Juno. Robbed of her children, she became a child murderess and a monster.—*Greek and Roman Mythology*.

Lamia.

“I kissed her hand, I called her blest,
I held her leal and fair—
She turned to shadow on my breast
And melted into air!
And lo! about me, fold on fold,
A writhing serpent hung—
An eye of jet, a skin of gold,
A garnet for a tongue.”

Thomas Bailey Aldrich, *Lamia*.

Lamia. Beautiful woman, with a serpent’s nature and much of the serpent’s glittering, sinuous charm. A seductive creature who lures men only to destroy.—*Lamia*, poem by John Keats (1820).

Lamin’ak. Basque fairies, little folk, who live under ground, and sometimes come into houses down the chimney, in order to change a fairy child for a human one. They bring good luck with them, but insist on great cleanliness, and always give their orders in words the very opposite of their

intention. They hate church bells. Every Basque Laminak is named Guillen (William). (See SAY AND MEAN).

Lamington, a follower of Sir Geoffrey Peveril.—Sir W. Scott, *Peveril of the Peak* (time, Charles II.).

Lami'ra, wife of Champernel, and daughter of Vertaigné (2 syl.), a nobleman and a judge.—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Lamkin (*Mrs. Alice*), companion to Mrs. Bethune Baliol.—Sir W. Scott, *The Highland Widow* (time, George II.).

Lammeter (*Nancy*), fair, good and sensible girl, who marries Geoffrey Cass, in *Silas Warner*, and when she learns that the waif brought up by Silas is her husband's child, would gladly adopt her.—George Eliot, *Silas Marner*.

Lammikin, a blood-thirsty builder, who built and baptized his castle with blood. He was long a nursery ogre, like Lunsford.—*Scotch Ballad*.

Lammle (*Alfred*), a “mature young gentleman with too much nose on his face, too much ginger in his whiskers, too much torso in his waistcoat, too much sparkle in his studs, his eyes, his buttons, his talk, his teeth.” He married Miss Akershem, thinking she had money, and she married him under the same delusion; and the two kept up a fine appearance on nothing at all. Alfred Lammle had many schemes for making money; one was to oust Rokesmith from his post of secretary to Mr. Boffin, and get his wife adopted by Mrs. Boffin in the place of Bella Wilfer; but Mr. Boffin saw through the scheme, and Lammle, with his wife, retired to live on the Continent. In public they appeared very loving and amiable to each other, but led at home a cat-and-dog life.

Sophronia Lammle, wife of Alfred Lammle. “A mature young lady, with raven locks, and complexion that lit up well when well powdered.”—C. Dickens, *Our Mutual Friend* (1864).

Lamoracke (*Sir*), LAMEROCKE, LAMORAKE, LAMOROCK, or LAMARECKE, one of the knights of the Round Table, and one of the three most noted for deeds of prowess. The other two were Sir Launcelot and Sir Tristram. Sir Lamoracke's father was King Pellinore of Wales, who slew King Lot. His brothers were Sir Aglavale and Sir Percival; Sir Tor, whose mother was the wife of Aries, the cowherd, was his half-brother (pt. ii. 108). Sir Lamoracke was detected by the sons of King Lot in adultery with their mother, and they conspired his death.

Sir Gawain and his three brethren, Sir Agrawain, Sir Gahēris, and Sir Modred, met him [*Sir Lamoracke*] in a privy place, and there they slew his horse; then they fought with him on foot for more than three hours, both before him and behind his back, and all-to hewed him in pieces.—Sir T. Malory, *History of Prince Arthur*, ii. 144 (1470).

Roger Ascham says: "The whole pleasure of *La Mort d'Arthur* standeth in two special poyntes: in open manslaughter and bold bawdye, in which booke they are counted the noblest knights that doe kill most men without any quarrell, and commit foulest adulteries by sutlest shiftes; as Sir Launcelote, with the wife of King Arthur, his master, Sir Tristram, with the wife of King Marke, his uncle, and Sir Lamerocke with the wife of King Lote, that was his aunt."—*Works*, 254 (fourth edit.).

Lamorce' (2 *syl.*), a woman of bad reputation, who inveigles young Mirabel into her house, where he would have been murdered by four bravoës, if Oriana, dressed as a page, had not been by.—G. Farquhar, *The Inconstant* (1702).

Lamourette's Kiss (*A*), a kiss of peace when there is no peace; a kiss of apparent reconciliation, but with secret hostility. On July 7, 1792, the Abbé Lamourette induced the different factions of the Legislative Assembly of France to lay aside their differences; so the deputies of the Royalists, Constitutionals, Girondists, Jacobins, and Orleanists, rushed into each others' arms, and the king was sent for, that he might see "how these Christians loved one another;" but the reconciliation was hardly made when the old animosities burst forth more furiously than ever.

Lampad'ion, a lively, petulant courtesan. A name common in the later Greek comedy.

Lampe'do, of Lacedæmon. She was daughter, wife, sister, and mother of a king. Agrippina was granddaughter, wife, sister, and mother of a king.—Tacitus, *Annales*, xii. 22, 37.

✱ The wife of Raymond Ber'enger (count of Provence), was grandmother of four kings, for her four daughters married four kings; Margaret married Louis IX., king of France; Eleanor married Henry III., king of England; Sancha married Richard, king of the Romans; and Beatrice married Charles I., king of Naples and Sicily.

Lampedo, a country apothecary-surgeon, without practice; so poor and ill-fed that he was but "the sketch and outline of a man." He says of himself:

Altho' to cure men be beyond my skill,
'Tis hard, indeed, if I can't keep them ill.

J. Tobin, *The Honeymoon*, iii. 3 (1804).

Lamplugh (*Will*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Lance (*l syl.*), falconer and ancient servant to the father of Valentine, the gallant, who would not be persuaded to keep his estate.—Beaumont and Fletcher, *Wit Without Money* (1622).

Lancelot or LAUNCELOT GOBBO, servant of Shylock. He assists Jessica, Shylock's daughter, in running away from her father, and accompanies her in her flight.—Shakespeare, *Merchant of Venice* (1598).

Lancelot du Lac, by Ulrich of Zazikoven, the most ancient poem of the Arthurian series. It tells the adventures of a young knight, gay and joyous, with animal spirits and light-heartedness. (See LAUNCELOT.)—*One of the minnesongs of Germany* (twelfth century).

Lancelot du Lac and Tarquin. Sir Lancelot, seeking adventures, met with a lady who prayed him to deliver certain knights of the Round Table from the power of Tarquin. Coming to a river, he saw a copper basin hung on a tree for gong, and he struck it so hard that it broke. This brought out Tarquin, and a furious combat ensued, in which Tarquin was slain. Sir

Lancelot then liberated three score and four knights, who had been made captives by Tarquin. (See LAUNCELOT.)—Percy, *Reliques*, I. ii. 9.

Lancelot of the Laik, a Scotch metrical romance, taken from the French *Launcelot du Lac*. Galiot, a neighboring king, invaded Arthur's territories, and captured the castle of Lady Melyhalt among others. When Sir Lancelot went to chastise Galiot, he saw Queen Guinevere, and fell in love with her. The French romance makes Galiot submit to King Arthur; but the Scotch tale terminates with his capture. (See LAUNCELOT.)

Lanciotto Da Rimini. The brave, deformed victim of a state-marriage. Loving his wife and brother best of created things, he is deceived by both, and goaded to fury by the discovery and the taunts of the spy, Pepe, seeks to wash out his dishonor in blood.—George Henry Boker, *Francesca Da Rimini; A Tragedy* (1856).

Landois (*Peter*), the favorite minister of the Duc de Bretagne.—Sir. W. Scott, *Anne of Geierstein* (time, Edward IV.).

Landscape Gardening (*Father of*), Lenôtre (1613-1700).

Lane (*Mr.*). The victim of another man's dishonesty. Retires from the world and lives in Ivy Lane, London, in rags and poverty, lamenting "a lost life." Meeting him to whom he owes his ruin, he pursues him, overtakes him at the river, seizes him and sinks with him to rise no more.

"When the victim recovered *his* life, what did his tempter and oppressor recover?"—Walter Besant; *Children of Gibeon*, (1890).

Lane (*Jane*), daughter of Thomas, and sister of Colonel John Lane. To save King Charles II. after the battle of Worcester, she rode behind him from Bentley, in Staffordshire, to the house of her cousin, Mrs. Norton, near Bristol. For this act of loyalty, the king granted the family the following armorial device: A strawberry horse saliant (couped at the flank), bridled, bitted, and garnished, supporting between its feet a royal crown proper. Motto: *Garde le roy*.

Laneham (*Master Robert*), clerk of the council-chamber door.

Sybil Laneham, his wife, one of the revellers at Kenilworth Castle.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Langcale (*The laird of*), a leader in the covenanters' army.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Langley (*Sir Frederick*), a suitor to Miss Vere, and one of the Jacobite conspirators with the laird of Ellieslaw.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Langosta (*Duke of*), the Spanish nickname of Aosta, the elected king of Spain. The word means "a locust" or "plunderer."

Language: (*The Primeval*).

Psammetichus, king of Egypt, desiring to learn what was the original language, shut up two infants with a goat to suckle them, in a place where they could hear no human voice, and gave orders to report to him the first word they should utter. At the end of two years they cried "Bekos," and as this resembled the Phrygian word for "bread," Psammetichus decided that the Phrygians were older than the Egyptians. The word was really the echo of the cry of the goat.

Languish (*Lydia*), a romantic young lady, who is for ever reading sensational novels, and molding her behavior on the characters which she reads of in these books of fiction. Hence she is a very female Quixote in romantic notions of a sentimental type (see act i. 2).—Sheridan, *The Rivals* (1775).

Lantern-Land, the land of authors, whose works are their lanterns. The inhabitants, called "Lanterners" (*Lanternois*), are bachelors and masters of arts, doctors, and professors, prelates and divines of the council of Trent, and all other wise ones of the earth. Here are the lanterns of Aristotle, Epicūros, and Aristophānēs; the dark earthen lantern of Epictētos, the duplex lantern of Martial, and many others. The sovereign was a queen when Pantag'ruel visited the realm to make inquiry about the "Oracle of the Holy Bottle."—Rabelais, *Pantagruel*, v. 32, 33 (1545).

Lanternois, pretenders to science, quacks of all sorts, and authors generally. They are the inhabitants of Lantern-land,^α and their literary productions are “lanterns.”—Rabelais, *Pantagruel*, v. 32, 33 (1545).

Laocoon [*La.ok'.o.on*], a Trojan priest, who, with his two sons, was crushed to death by serpents. Thomson, in his *Liberty*, iv., has described the group, which represents these three in their death agony. It was discovered in 1506, in the baths of Titus, and is now in the Vatican. This exquisite group was sculptured at the command of Titus by Agesander, Polydorus, and Athenodorus, in the fifth century B.C.—Virgil, *Æneid*, ii. 201-227.

Laodami'a, wife of Protesila'os, who was slain at the siege of Troy. She prayed that she might be allowed to converse with her dead husband for three hours, and her request was granted; but when her husband returned to hadês, she accompanied him thither.

✱ Wordsworth has a poem on this subject, entitled *Laodamia*.

Laodice'a, now *Lataki'a*, noted for its tobacco and sponge.—See *Rev.* iii. 14-18.

Lapet (*Mons.*), a model of poltroonery, the very “Ercles’ Vein” of fanatical cowardice. M. Lapet would fancy the world out of joint if no one gave him a tweak of the nose or lug of the ear. He was the author of a book on the “punctilios of duelling.”—Beaumont and Fletcher, *Nice Valour* or *The Passionate Madman* (1647).

Lapham (*Silas*). Boston man who has made a fortune, and means to enjoy it. His future son-in-law thus hits him off: “Simple-hearted and rather wholesome. He could be tiresome, and his range of ideas is limited. But he is a force, and not a bad one. He hasn’t got over being surprised at the effect of rubbing his lamp.” His most attractive qualities are his appreciation of his faithful wife, *Persis*, and prideful fondness for his pretty daughters. He is honest, too, through and through, and sacrifices much to sturdy integrity.—W. D. Howells, *The Rise of Silas Lapham* (1885).

Lappet, the “glory of all chambermaids.”—H. Fielding, *The Miser*.

Lapraick (*Laurie*), friend of Steenie Steenson, in Wandering Willie's tale.—Sir W. Scott, *Redgauntlet* (time, George III.).

Laprel, the rabbit, in the beast-epic entitled *Reynard the Fox* (1498).

Lara, the name assumed by Conrad, the corsair, after the death of Medo'ra. On his return to his native country, he was recognized by Sir Ezzelin, at the table of Lord Otho, and charged home by him. Lara arranged a duel for the day following, but Sir Ezzelin disappeared mysteriously. Subsequently, Lara headed a rebellion, and was shot by Otho.—Byron, *Lara* (1814).

Lara (*The Seven Sons of*), sons of Gonzalez Gustios de Lara, a Castilian hero, brother of Ferdinand Gonzalez, count of Castile. A quarrel having arisen between Gustios and Rodrigo Velasquez, his brother-in-law, Rodrigo caused him to be imprisoned in Cor'dova, and then allured his seven nephews into a ravine, where they were all slain by an ambuscade, after performing prodigies of valor. While in prison, Zaïda, daughter of Almanzor, the Moorish prince, fell in love with Gustios, and became the mother of Mudarra, who avenged the death of his seven brothers (A.D. 993).

* * Lope de Vega has made this the subject of a Spanish drama, which has several imitations, one by Mallefille, in 1835.—See Ferd. Denis, *Chroniques Chevaleresques d'Espagne* (1839).

Larder (*The Douglas*), the flour, meal, wheat, and malt of Douglas Castle, emptied on the floor by good Lord James Douglas, in 1307, when he took the castle from the English garrison. Having staved in all the barrels of food, he next emptied all the wine and ale, and then, having slain the garrison, threw the dead bodies into this disgusting mess, “to eat, drink, and be merry.”—Sir W. Scott, *Tales of a Grandfather*, ix.

Wallace's Larder is a similar mess. It consisted of the dead bodies of the garrison of Ardrossan, in Ayrshire, cast into the dungeon keep. The castle was surprised by him in the reign of Edward I.

Lardoon (*Lady Bab*), a caricature of fine life, the “princess of dissipation,” and the “greatest gamester of the times.” She becomes engaged to Sir Charles Dupely, and says, “to follow fashion where we feel

shame, is the strongest of all hypocrisy, and from this moment I renounce it.”—J. Burgoyne, *The Maid of the Oaks*.

La Roche, a Swiss pastor, travelling through France with his daughter Margaret, was taken ill, and like to die. There was only a wayside inn in the place, but Hume, the philosopher, heard of the circumstance, and removed the sick man to his own house. Here, with good nursing, La Roche recovered, and a strong friendship sprang up between the two. Hume even accompanied La Roche to his manse in Berne. After the lapse of three years, Hume was informed that Mademoiselle was about to be married to a young Swiss officer, and hastened to Berne to be present at the wedding. On reaching the neighborhood, he observed some men filling up a grave, and found on inquiry that Mademoiselle had just died of a broken heart. In fact, her lover had been shot in a duel, and the shock was too much for her. The old pastor bore up heroically, and Hume admired the faith which could sustain a man in such an affliction.—H. Mackenzie, “Story of La Roche” (in *The Mirror*).

Lars, the emperor or over-king of the ancient Etruscans. A khedive, satrap, or under-king, was called *lŭcŭmo*. Thus the king of Prussia, as emperor of Germany, is *lars*, but the king of Bavaria is a *lucumo*.

There be thirty chosen prophets.

The wisest of the land,
Who alway by lars Por'sena,
Both morn and evening stand.

Lord Macaulay, *Lays of Ancient Rome*
("Horatius," ix. 1842).

Larthmor, petty king of Ber'rathon, one of the Scandinavian islands. He was dethroned by his son, Uthal, but Fingal sent Ossian and Toscar to his aid. Uthal was slain in single [combat](#), and Larthmor was restored to his throne.—Ossian, *Berrathon*.

Larthon. the leader of the Fir-bolg or Belgæ of Britain, who settled in the southern parts of Ireland.

Larthon, the first of Bolga's race who travelled in the winds. White bosomed spread the sails of the king towards streamy Inisfail [*Ireland*]. Dun night was rolled before him, with its skirts of mist. Unconstant blew the winds and rolled him from wave to wave.—Ossian, *Temora*, vii.

Lascaris, a citizen. Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Las-Ca'sas, a noble old Spaniard, who vainly attempted to put a stop to the barbarities of his countrymen, and even denounced them (act i. 1).—Sheridan, *Pizarro* (1799, altered from Kotzebue).

Lascelles (*Lady Caroline*), supposed to be Miss M. E. Braddon.—*Athenæum*, 2073, p. 82 (C. R. Jackson).

Last Man (*The*), Charles I.; so called by the parliamentarians, meaning *the last man who would wear a crown in Great Britain*. Charles II. was called "The son of the Last man."

Last of the Fathers, St. Bernard, abbot of Clairvaux (1091-1153).

Last of the Goths, Roderick, the thirty-fourth and last of the Visigothic line of kings in Spain (414-711). He was dethroned by the African Moors.

✱✱ Southey has an historical tale in blank verse, entitled *Roderick, the Last of the Goths*.

Last of the Greeks, (*The*), Philopœmen of Arcadia (B.C. 253-183).

Last of the Knights, Maximilian I., *the Penniless*, emperor of Germany (1459, 1493-1519).

Last of the Mo'hicans., Uncas, the Indian chief, is so called by J. F. Cooper, in his novel of that title.

✱✱ The word ought to be pronounced *Mo.hic.'kantz*, but custom has ruled it otherwise.

Last of the Romans, Marcus Junius Brutus, one of the assassins of Cæsar (B.C. 85-42).

Caius Cassius Longinus is so called by Brutus (B.C.*-42).

Aëtius, a general who defended the Gauls against the Franks, and defeated Attila in 451, is so called by Procopius.

Congreve is called by Pope, *Ultimus Romanus* (1670-1729).

Horace Walpole is called *Ultimus Romanorum* (1717-1797).

François Joseph Terasse Desbillons was called *Ultimus Romanus*, from his elegant and pure Latinity (1751-1789).

Last of the Tribunes, Cola di Rienzi (1313-1354).

✱✱ Lord Lytton has a novel so entitled (1835).

Last of the Troubadors, Jacques Jasmin, of Gascony (1798-1864).

Last who Spoke Cornish (*The*), Doll Pentreath (1686-1777).

Last Words, (SEE DYING SAYINGS).

Lath'erum, the barber at the Black Bear inn, at Darlington.—Sir W. Scott, *Rob Roy* (time, George I.).

Lathmon, son of Nuäth, a British prince. He invades Morven while Fingal is in Ireland with his army; but Fingal returns unexpectedly. At dead

of night, Ossian (Fingal's son) and his friend Gaul, the son of Morni, go to the enemy's camp, and "strike the shield" to arouse the sleepers, then rush on, and a great slaughter ensues in the panic. Lathmon sees the two opponents moving off, and sends a challenge to Ossian; so Ossian returns, and the duel begins. Lathmon flings down his sword, and submits; and Fingal, coming up, conducts Lathmon to his "feast of shells." After passing the night in banquet and song, Fingal dismisses his guest next morning, saying, "Lathmon, retire to thy place; turn thy battles to other lands. The race of Morven are renowned, and their foes are the sons of the unhappy."—Ossian, *Lathmon*.

✱ In *Oithona* he is again introduced, and Oithona is called Lathmon's brother.

[*Donrommath*] feared the returning Lathmon, the brother of unhappy Oithona.—Ossian, *Oithona*.

Lat'imer (*Mr. Ralph*), the supposed father of Darsie Latimer, *alias* Sir Arthur Darsie Redgauntlet.

Darsie Latimer, *alias* Sir Arthur Darsie Redgauntlet, supposed to be the son of Ralph Latimer, but really the son of Sir Henry Darsie Redgauntlet, and grandson of Sir Redwald Redgauntlet.—Sir W. Scott, *Redgauntlet* (time, George III.).

Latin Church (*Fathers of the*): Lactantius, Hiläry, Ambrose, of Milan, Jer'ome, [Augustin](#) of Hippo, and St. Bernard, "Last of the Fathers."

Lati'nus, king of the Laurentians, who first opposed Æne'as, but afterwards formed an alliance with him, and gave him his daughter Lavinia in marriage.—Virgil, *Æneid*.

Latinus, an Italian, who went with his five sons to the siege of Jerusalem. His eldest son was slain by Solyman; the second son, Aramantês, running to his brother's aid, was next slain; then the third son, Sabi'nus; and lastly, Picus and Laurentës, who were twins. The father, having lost his five sons, rushed madly on the soldan, and was slain also. In one hour fell the father and his five sons.—Tasso, *Jerusalem Delivered* (1575).

Latmian Swain (*The*), Endym'ion. So called because it was on Mount Latmos, in Caria, that Cynthia (*the moon*) descended to hold converse with him.

Thou didst not, Cynthia, scorn the Latmian swain.
Ovid, *Art of Love*, iii.

Lato'na, mother of Apollo (*the sun*) and Diana (*the moon*). Some Lycian hinds jeered at her as she knelt by a fountain in Delos to drink, and were changed into frogs.

As when those hinds that were transformed to frogs,
Railed at Latona's twin-born progeny,
Which after held the sun and moon in fee.
Milton, *Sonnets*.

Latorch, Duke Rollo's "earwig," in the tragedy called *The Bloody Brother*, by Beaumont and Fletcher (1639).

Latro (*Marcus Porcius*), a Roman rhetorician in the reign of Augustus; a Spaniard by birth.

I became as mad as the disciples of Porcius Latro, who, when they had made themselves as pale as their master by drinking decoctions of cumin, imagined themselves as learned.—Lesage, *Gil Blas*, vii. 9 (1735).

Laud (*Archbishop*). One day, when the archbishop was about to say grace before dinner, Archie Armstrong, the royal jester, begged permission of Charles I. to perform the office instead. The request being granted, the wise fool said, "All *praise* to the Lord, and little *Laud* to the devil!" the point of which is much increased by the fact that the archbishop was a very small man.

Lauderdale (*The Duke of*), president of the privy council.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Laugh (*Jupiter's*). Jupiter, we are told, laughed incessantly for seven days after he was born.—Ptol. Hephæstion, *Nov. Hist.*, vii.

Laughing Philosopher (*The*), Democ'ritos, of Abde'ra (B.C. 460-357).

*He laughed or jeered at the feeble powers of man so wholly in the hands of fate, that nothing he did or said was uncontrolled. The "Weeping Philosopher" was Heraclitos.

Dr. Jeddler, the philosopher, who looked upon the world as a "great practical joke, something too absurd to be considered seriously by any rational man."—C. Dickens, *The Battle of Life* (1846).

Laughter (*Death from*). A fellow in rags told Chalchas, the soothsayer, that he would never drink the wine of the grapes growing in his vineyard; and added, "If these words do not come true, you may claim me for your slave." When the wine was made, Chalchas made a feast, and sent for the fellow to see how his prediction had failed; and when he appeared, the soothsayer laughed so immoderately at the would-be prophet that he died.—Lord Lytton, *Tales of Miletus*, iv.

Somewhat similar is the tale of Ancæos. This king of the Lelëgês, in Samos, planted a vineyard, but was warned by one of his slaves that he would never live to taste the wine thereof. Wine was made from the grapes, and the king sent for his slave, and said, "What do you think of your prophecy now?" The slave made answer, "There's many a slip 'twixt the cup and the lip;" and the words were scarcely uttered, when the king rushed from table to drive out of his vineyard a boar which was laying waste the vines, but was killed in the encounter.—Pausanias.

Crassus died from laughter on seeing an ass eat thistles. Margutte, the giant, died of laughter on seeing an ape trying to pull on his boots. Philemon or Philomênês died of laughter on seeing an ass eat the figs provided for his own dinner (*Lucian*, i. 2). Zeuxis died of laughter at sight of an old woman he had painted.

Launay (*Vicomte de*), pseudonym of Mde. Emile de Girardin (*née* Delphine Gay).

Launce, the clownish servant of Proteus, one of the two “gentlemen of Verona.” He is in love with Julia. Launce is especially famous for soliloquies to his dog, Crab, “the sourest-natured dog that lives.” Speed is the serving-man of Valentine, the other “gentleman.”—Shakespeare, *The Two Gentlemen of Verona* (1594).

Launcelot, bard to the Countess Brenhilda’s father.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Launcelot (Sir), originally called Galahad, was the son of Ban, king of Benwick (*Brittany*), and his wife, Elein (pt. i. 60). He was stolen in infancy by Vivienne, the Lady of the Lake, who brought him up till he was presented to King Arthur and knighted. In consequence, he is usually called Sir Launcelot du Lac. He was in “the eighth degree [*or generation*] of our Saviour” (pt. iii. 35); was uncle to Sir Bors de Ganis (pt. iii. 4); his brother was Sir Ector de Maris (pt. ii. 127); and his son, by Elaine, daughter of King Pelles, was Sir Galahad, the chastest of the 150 knights of the Round Table, and therefore allotted to the “Siege Perilous” and the quest of the Holy Graal, which he achieved. Sir Launcelot had from time to time a glimpse of the Holy Graal; but in consequence of his amours with Queen Guenever, was never allowed more than a distant and fleeting glance at it (pt. iii. 18, 22, 45).

Sir Launcelot was the strongest and bravest of the 150 knights of the Round Table; the two next were Sir Tristram and Sir Lamoracke. His adultery with Queen Guenever was directly or indirectly the cause of the death of King Arthur, the breaking up of the Round Table, and the death of most of the knights. The tale runs thus: Mordred and Agravain hated Sir Launcelot, told the king he was too familiar with the queen, and, in order to make good their charge, persuaded Arthur to go a-hunting. While absent in the chase, the queen sent for Sir Launcelot to her private chamber, when Mordred, Agravain, and twelve other knights beset the door, and commanded him to come forth. In coming forth he slew Sir Agravain and the twelve knights; but Mordred escaped and told the king, who condemned Guenever to be burned to death. She was brought to the stake, but rescued by Sir Launcelot, who carried her off to Joyous Guard, near Carlisle. The king besieged the castle, but received a bull from the pope, commanding

him to take back the queen. This he did, but refused to be reconciled to Sir Launcelot, who accordingly left the realm and went to Benwick. Arthur crossed over with an army to besiege Benwick, leaving Mordred regent. The traitor, Mordred, usurped the crown, and tried to make the queen marry him; but she rejected his proposal with contempt. When Arthur heard thereof, he returned, and fought three battles with his nephew, in the last of which Mordred was slain, and the king received from his nephew his death-wound. The queen now retired to the convent of Almesbury, where she was visited by Sir Launcelot; but as she refused to leave the convent, Sir Launcelot turned monk, died “in the odor of sanctity,” and was buried in Joyous Guard (pt. iii. 143-175).

“Ah! Sir Launcelot,” said Sir Ector; “thou were [*sic*] head of all Christian knights.” “I dare say,” said Sir Bors, “that Sir Launcelot there thou liest, thou were never matched of none earthly knight’s hand; and thou were the courteoust knight that ever bare shield; and thou were the truest friend to thy lover that ever bestrode horse; and thou were the truest lover of sinfull man that ever loved woman; and thou were the kindest man that ever struck with sword; and thou were the goodliest person that ever came among press of knights; and thou were the meekest man and the gentlest that ever eat in hall among ladies; and thou were the sternest knight to thy mortal foe that ever put spear in rest.”—Sir T. Malory, *History of Prince Arthur*, iii. 176 (1470).

N. B.—The Elaine above referred to is not the Elaine of Astolat, the heroine of Tennyson’s *Idyll*. Sir Ector de Maris is not Sir Ector, the foster-father of King Arthur; and Sir Bors de Ganis must be kept distinct from Sir Bors of Gaul, and also from Sir Borre or Sir Bors, a natural son of King Arthur, by Lyonors, daughter of the Earl Sanam (pt. i. 15).

Sir Launcelot and Elaine. The Elaine of Tennyson’s *Idyll*, called the “fair maid of Astolat,” was the daughter of Sir Bernard, lord of Astolat, and her two brothers were Sir Tirre (not *Sir Torre*, as Tennyson writes the word) and Lavaine (pt. iii. 122). The whole tale and the beautiful picture of Elaine propelled by the old dumb servitor down the river to the king’s palace, is all borrowed from Sir T. Malory’s compilation. “The fair maid of Astolat” asked Sir Launcelot to marry her, but the knight replied, “Fair damsel, I thank you, but certainly cast me never to be married;” and when the maid asked if she might be ever with him without being wed, he made answer, “Mercy defend me, no!” “Then,” said Elaine, “I needs must die for love of

you;” and when Sir Launcelot quitted Astolat, she drooped and died. But before she died she called her brother, Sir Tirre (not *Sir Lavaine*, as Tennyson says, because Sir Lavaine went with Sir Launcelot as his squire), and dictated the letter that her brother was to write, and spake thus:

“While my body is whole, let this letter be put into my right hand, and my hand bound fast with the letter until that I be cold, and let me be put in a fair bed, with all my richest clothes.... and be laid in a chariot to the next place, whereas the Thames is, and there let me be put in a barge, and but one man with me ... to steer me thither, and that my barge be covered with black samite.”... So her father granted ... that all this should be done ... and she died. And so, when she was dead, the corpse and the bed ... were put in a barge ... and the man steered the barge to Westminster.—Pt. iii. 123.

The narrative then goes on to say that King Arthur had the letter read, and commanded the corpse to be buried right royally, and all the knights then present made offerings over her grave. Not only the tale, but much of the antique flavor of the original is preserved in the version of the laureate.—Sir T. Malory, *History of Prince Arthur* (1470).

Launcelot and Guenever. Sir Launcelot was chosen by King Arthur to conduct Guenever (his bride) to court; and then began that disloyalty between them which lasted to the end. Gottfried, the German minnesinger (twelfth century), who wrote the tale of Sir Tristan [our *Tristram*], makes King Mark send Tristan to Ireland, to conduct Yseult to Cornwall, and then commenced that disloyalty between Sir Tristram and his uncle’s wife, which also lasted to the end, and was the death of both.

Launcelot Mad. Sir Launcelot, having offended the queen, was so vexed, that he went mad for two years, half raving and half melancholy. Being partly cured by a vision of the Holy Graal, he settled for a time in Joyous Isle, under the assumed name of *La Chevalier Mal-Fet*. His deeds of prowess soon got blazed abroad, and brought about him certain knights of the Round Table, who prevailed on him to return to court. Then followed the famous quest of the Holy Graal. The quest of the graal is the subject of a minnesong by Wolfram (thirteenth century), entitled *Parzival*. (In the *History of Prince Arthur*, compiled by Sir T. Malory, it is Galahad, son of Sir Launcelot, not Percival, who accomplished the quest).

✱✱ The madness of Orlando, by Ariosto, resembles that of Sir Launcelot.

Launcelot a Monk. When Sir Launcelot discovered that Guenever was resolved to remain a nun, he himself retired to a monastery, and was consecrated a hermit by the bishop of Canterbury. After twelve months, he was miraculously summoned to Almesbury, to remove to Glastonbury the queen, who was at the point of death. Guenever died half an hour before Sir Launcelot arrived, and he himself died soon afterwards (pt. iii. 174). The bishop in attendance on the dying knight affirmed that “he saw angels heave Sir Launcelot up to heaven, and the gates of paradise open to receive him” (pt. iii. 175). Sir Bors, his nephew, discovered the dead body in the cell, and had it buried with all honors at Joyous Guard (pt. iii. 175).—Sir T. Malory, *History of Prince Arthur* (1470), and also Walter Mapes.

When Sir Bors and his fellows came to his (Sir Launcelot’s) bed, they found him stark dead, and he lay as he had smiled, and the sweetest savor about him that ever they smelled.—Sir T. Malory, *History of Prince Arthur*, iii. 175 (1470).

N.B.—Sir Launcelot intended, when he quitted the court of Arthur, and retired to Benwick, to found religious houses every ten miles between Sandwich and Carlisle, and to visit every one of them barefoot; but King Arthur made war upon him, and put an end to this intention.

**Other particulars of Sir Launcelot.* The tale of Sir Launcelot was first composed in monkish Latin, and was translated by Walter Mapes (about 1180). Robert de Borron wrote a French version, and Sir T. Malory took his *History of Prince Arthur* from the French, the third part being chiefly confined to the adventures and death of this favorite knight. There is a metrical romance called *La Charrette*, begun by Chrestiens de Troyes (twelfth century), and finished by Geoffrey de Ligny.

Launcelot, the man of Mons. Thomas. (See LANCELOT.)—Beaumont and Fletcher, *Mons. Thomas* (1619).

Launfal (*Sir*), steward of King Arthur. Detesting Queen Gwennere, he retired to Carlyoun, and fell in love with a lady named Tryamour. She gave him an unfailing purse, and told him if he ever wished to see her, all he had to do was to retire into a private room, and she would be instantly with him. Sir Launfal now returned to court, and excited much attention by his great wealth. Gwennere made advances to him, but he told her she was not

worthy to kiss the feet of the lady to whom he was devoted. At this repulse, the angry queen complained to the king, and declared to him that she had been most grossly insulted by his steward. Arthur bade Sir Launfal produce this paragon of woman. On her arrival, Sir Launfal was allowed to accompany her to the isle of Ole'ron; and no one ever saw him afterwards.—Thomas Chestre, *Sir Launfal* (a metrical romance, time, Henri VI.).

✱ James Russell Lowell has a poem entitled *The Vision of Sir Launfal*.

Laura, niece of Duke Gondibert, loved by two brothers, Arnold and Hugo, the latter dwarfed in stature. Laura herself loved Arnold; but both brothers were slain in the faction fight stirred up by Prince Oswald against Duke Gondibert, his rival in the love of Rhodalind, only child of Aribert, king of Lombardy. On the death of Arnold and Hugo, Laura became attached to Tybalt. As the tale was never finished, we have no key to the poet's intention respecting Laura and Tybalt.—Sir Wm. Davenant, *Gondibert* (died 1668).

Laura, a Venetian lady, who married Beppo. Beppo being taken captive, turned Turk, joined a band of pirates, and grew rich. He then returned to his wife, made himself known to her, and “had his claim allowed.” Laura is represented as a frivolous mixture of millinery and religion. She admires her husband's turban, and dreads his new religion. “Are you really, truly, now a Turk?” she says. “Well, that's the prettiest shawl! Will you give it me? They say you eat no pork. Bless me! Did I ever? No, I never saw a man grown so yellow! How's your liver?” and so she rattles on.—Byron, *Beppo* (1820).

Laura Fairlie, innocent victim of the machinations of *Sir Percival Glyde* and *Count Tosco*. The former marries her for her fortune, then imprisons her in an insane asylum, and announces her death. In the end she becomes a widow, and weds Walter Harbright, who has long loved her.—Wilkie Collins, *The Woman in White*.

Laura and Petrarch. Some say *La belle Laure* was only an hypothetical name used by the poet to hang the incidents of his life and love on. If a real person, it was Laura de Noves, the wife of Hugues de Sade, of Avignon, and she died of the plague in 1348.

Think you, if Laura had been Petrarch's wife,
He would have written sonnets all his life?

Byron, *Don Juan*, iii. 8 (1820).

Laurana, the lady-love of Prince Parismus of Bohemia.—Emanuel Foord, *The History of Parismus* (1598).

Laureate of the Gentle Craft, Hans Sachs, the cobbler poet of Nuremberg. (See TWELVE WISE MASTERS).

Laurence (*Friar*), the good friar who promises to marry Romeo and Juliet. He supplies Juliet with the sleeping draught, to enable her to quit her home without arousing scandal or suspicion. (See LAWRENCE).—Shakespeare, *Romeo and Juliet* (1597).

Laurence, baby-boy whose brief life is the theme of Rossiter Johnson's poem bearing that caption:

“The newness of love at his coming,
The freshness of grief when he went,
The pitiless pain of his absence,
The effort at argued content,
The dim eye forever retracing
The few little footprints he made,
The quick thought forever recalling
The visions that never can fade—
For these but one comfort, one answer
In faith's or philosophy's roll;—
Came to us for a pure little body
Went to GOD for a glorified soul.”

Rossiter Johnson, *Idler and Poet* (1883).

Laurie, favorite playfellow of *Little Women*, and when they are no longer “little,” the husband of Amy.—L.M. Alcott, *Little Women*.

Laurringtons (*The*), a novel by Mrs. Trollope, a satire on “superior people,” the bustling Bothebys of society (1843).

Lauzun (*The duke de*), a courtier in the court of Louis XIV. Licentious, light-hearted, unprincipled and extravagant. To promote his own fortune, he supplanted La Vallière by Mde. de Montespan in the king's favor. Montespan thought he loved her; but when he proposed to La Vallière, the discarded favorite, Mde. de Montespan dismissed him. The duke, in revenge, persuaded the king to banish the lady, and when La Vallière took the veil, the king sent Mde. de Montespan this cutting epistle:

We do not blame you; blame belongs to love,
And love had nought with you.
The duke de Lauzun, of these lines the bearer,
Confirms their purport. From our royal court
We do excuse your presence.

Lord E.L.B. Lytton, *The Duchess de la Vallière*, v. 5 (1836).

Lavaine (*Sir*), brother of Elaine, and son of the lord of As'tolat. Young, brave and knightly. He accompanied Sir Lancelot when he went to tilt for the ninth diamond.—Tennyson, *Idylls of the King* ("Elaine").

Lavalette (3 *syl.*), condemned to death for sending to Napoleon secret intelligence of Government despatches. He was set at liberty by his wife, who took his place in prison, but became a confirmed lunatic.

Lord Nithsdale escaped in a similar manner from the Tower of London. His wife disguised him as her maid, and he passed the sentries without being detected.

La Vallière (*Louise, duchess de*), betrothed to the Marquis de Bragelonê (4 *syl.*), but in love with Louis XIV., whose mistress she became. Conscience accused her, and she fled to a convent; but the king took her out, and brought her to Versailles. He soon forsook her for Mde. de Montespan, and advised her to marry. This message almost broke her heart, and she said, "I will choose a bridegroom without delay." Accordingly she took the veil of a Carmelite nun, and discovered that Bragelonê was a monk. Mde. de Montespan was banished from the court by the capricious monarch. Lord E.L.B. Lytton, *The Duchess de la Vallière* (1836).

Liavin'ia, daughter of Latīnus, betrothed to Turnus, king of the Rutuli. When Æne'as landed in Italy, Latinus made an alliance with him, and promised to give him Lavinia to wife. This brought on a war between Turnus and Æneas, that was decided by single combat, in which Æneas was the victor.—Virgil, *Æneid*.

Lavinia, daughter of Titus Andron'icus, a Roman general employed against the Goths. She was betrothed to Bassia'nus, brother of Saturnius, emperor of Rome. Being defiled by the sons of Tam'ora, queen of the Goths, her hands were cut off and her tongue plucked out. At length her father, Titus, killed her, saying, "I am as woeful as Virginius was, and have a thousand times more cause than he to do this outrage."—(?) Shakespeare, *Titus Andron'icus* (1593).

In the play, Andronicus is always called *An.dron'.i.kus*, but in classic authors it is *An.dro.nī.kus*.

Lavinia, sister of Lord Al'tamont, and wife of Horatio.—N. Rowe, *The Fair Penitent* (1703).

Lavinia and Pale'mon. Lavinia was the daughter of Acasto, patron of Palemon, from whom his "liberal fortune took its rise." Acasto lost his property, and dying, left a widow and daughter in very indigent circumstances. Palemon often sought them out, but could never find them. One day, a lovely, modest maiden came to glean in Palemon's fields. The young squire was greatly struck with her exceeding beauty and modesty, but did not dare ally himself with a pauper. Upon inquiry, he found that the beautiful gleaner was the daughter of Acasto; he proposed marriage, and Lavinia "blushed assent."—Thomson, *Seasons*, ("Autumn," 1730).

* * The resemblance between this tale and the Bible story of Ruth and Boaz must be obvious to every one.

Law of Athens (*The*). By Athenian law, a father could dispose of his daughter in marriage as he liked. Egēus pleaded this law, and demanded that his daughter Hermia should marry Demētrius, or suffer the penalty of the law; if she will not

Consent to marry with Demetrius,
I beg the ancient privilege of Athens;

As she is mine, I may dispose of her:
Which shall be either to this gentleman,
Or to her death; according to our law.

Shakespeare, *Midsummer Night's Dream*, act i. sc. 1 (1592).

Law of Flanders (*The*). Charles “the Good,” earl of Flanders, made a law that a serf, unless legally emancipated, was always a serf, and that whoever married a serf became a serf. S. Knowles has founded his tragedy called *The Provost of Bruges* on this law (1836).

Law of Lombardy (*The*).

We have a law peculiar to this realm,
That subjects to a mortal penalty
All women nobly born ... who, to the shame
Of chastity, o'erleap its thorny bounds,
To wanton in the flowery path of pleasure.

Act. ii. 2.

On this law Robert Jephson has founded the following tragedy: The Duke Bire'no, heir to the crown, falsely charges the Princess Sophia of incontinence. The villainy of the duke being discovered, he is slain in combat by a Briton named Paladore, and the victor marries the princess (1779).

Lawrence (*Steven*). Big yeoman, whose travels in America have added a touch of the backwoodsman to the English rustic. Handsome, wholesome and sensible, but unsophisticated. He is trapped into a marriage by a scheming woman, while he loves another. A series of unhappy years follow. His wife is shallow of heart and head, vain and ambitious; he resolute, upright, and tender of heart. After her death, he meets and marries the genuine woman of his first love.—Annie Edwards, *Steven Lawrence, Yeoman*.

Law's Bubble, the famous Mississippi scheme, devised by John Law (1716-1720).

Law's Tale (*The Man of*), the tale tells of Custance, daughter of the emperor of Rome, affianced to the sultan of Syria. On the wedding night the sultan's mother murdered all the bridal party for apostacy, except Custance, whom she turned adrift in a ship. The ship stranded on the shores of Britain, where Custance was rescued by the lord-constable of Northumberland, whose wife, Hermegild, became much attached to her. A young knight wished to marry Custance, but she declined his suit; whereupon he murdered Hermegild, and then laid the knife beside Custance, to make it appear that she had committed the deed. King Alla, who tried the case, soon discovered the truth, executed the knight, and married Custance. Now was repeated the same infamy as occurred to her in Syria; the queen-mother, Donegild, disapproved of the match, and, during the absence of her son in Scotland, embarked Custance and her infant son in the same ship, which she turned adrift. After floating about for five years, it was taken in tow by the Roman fleet on its return from Syria, and Custance was put under the charge of a Roman senator. It so happened that Alla was at Rome at the very time on a pilgrimage, met his wife, and they returned to Northumberland together.

This story is found in Gower, who probably took it from the French chronicle of Nicholas Trivet.

A similar story forms the outline of *Emaârê* (3 syl.), a romance in Ritson's collection.

The knight murdering Hermegild, etc., resembles an incident in the French *Roman de la Violette*, the English metrical romance of *Le Bone Florence of Rome* (in Ritson), and also a tale in the *Gesta Romanorum*, 69.

Lawford (*Mr.*), the town clerk of Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Lawrence (*Friar*), a Franciscan who clandestinely marries Romeo and Juliet. (See LAURENCE).

Lawrence (*Tom*), *alias* "Tyburn Tom" or Tuck, a highwayman. (See LAURENCE).—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Lawrence Arbuthnot, dilettante society man, who disguises a kindly and generous nature under a careless manner.—Frances Hodgson Burnett,

Through One Administration (1883).

La Writ, a little, wrangling French advocate.—Beaumont and Fletcher, *The Little French Lawyer* (1647).

Lawson (*Sandie*), landlord of the Spa hotel—Sir W. Scott, *St. Ronan's Well* (time, George III.).

Lay of the Last Minstrel. Ladye Margaret [Scott], of Branksome Hall, the “flower of Teviot,” was beloved by Baron Henry, of Cranstown, but a deadly feud existed between the two families. One day an elfin page allured Ladye Margaret’s brother (the heir of Branksome Hall) into a wood, where he fell into the hands of the Southerners. At the same time an army of 3000 English marched to Branksome Hall to take it, but, hearing that Douglas, with 10,000 men, was on the march against them, the two chiefs agreed to decide the contest by single combat. The English champion was Sir Richard Musgrave, the Scotch champion called himself Sir William Deloraine. Victory fell to the Scotch, when it was discovered that “Sir William Deloraine” was in reality Lord Cranstown, who then claimed and received the hand of Ladye Margaret, as his reward.—Sir W. Scott, *Lay of the Last Minstrel* (1805).

Lazarillo, a humorsome valet, who serves two masters, “Don Felix” and Octavio. Lazarillo makes the usual quota of mistakes, such as giving letters and money to the wrong master; but it turns out that Don Felix is Donna Clara, the *fiancée* of Octavio, and so all comes right.—Jephson, *Two Strings to your Bow* (1792).

Joseph Munden [1758-1832] was the original Lazarillo.—*Memoir of J.S. Munden* (1832).

Lazarillo de Tormes, the hero of a romance of roguery, by Don Diego de Mendo’za (1553). Lazarillo is a compound of poverty and pride, full of stratagems and devices. The “hidalgo” walks the streets (as he says) “like the duke of Arcos,” but is occupied at home “to procure a crust of dry bread, and, having munched it, he is equally puzzled how to appear in public with due decorum. He fits out a ruffle so as to suggest the idea of a

shirt, and so adjusts a cloak as to look as if there were clothes under it." We find him begging bread, "not for food," but simply for experiments. He eats it to see "if it is digestible and wholesome," yet he is gay withal, and always rakish.

Lazarus and Dives. Lazarus, a beggar whose fate is contrasted with that of Dives, *i.e.* a rich man (Latin). At their death Lazarus goes to heaven, the rich man goes to hell and begs that Lazarus may bring him a drop of water to cool his tongue.—*Luke*, xvi. 19-31.

***Lazarus** is the only proper name given in any of the New Testament parables. The rich man is not named.

Lazy Lawrence of Lubber-Land, the hero of a popular tale. He served the schoolmaster, the squire's cook, the farmer, and his own wife, all which was accounted treason in Lubber-land.

Lea, one of the "daughters of men," beloved by one of the "sons of God." The angel who loved her ranked with the least of the spirits of light, whose post around the throne was in the outermost circle. Sent to earth on a message, he saw Lea bathing, and fell in love with her; but Lea was so heavenly minded that her only wish was to "dwell in purity and serve God in singleness of heart." Her angel lover, in the madness of his passion, told Lea the spell-word that gave him admittance into heaven. The moment Lea uttered it, her body became spiritual, rose through the air, and vanished from sight. On the other hand, the angel lost his ethereal nature, and became altogether earthly, like a child of clay.—T. Moore, *Loves of the Angels*, i. (1822).

League (*The*), a league formed at Péronne in 1576, to prevent the accession of Henri IV. to the throne of France, because he was of the reformed religion. This league was mainly due to the Guises. It is occasionally called "The Holy League;" but the "Holy League" strictly so called is quite another thing, and it is better not to confound different events by giving them the same name. (See **LEAGUE, HOLY**).

League, (The Achæan), B.C. 281-146. The old league consisted of the twelve Achæan cities confederated for self-defence from the remotest times. The league properly so called was formed against the Macedonians.

League (The Ætolian), formed some three centuries B.C., when it became a formidable rival to the Macedonian monarchs and the Achæan League.

League (The Grey), 1424, called *Lia Grischa* or *Graubünd*, from the grey homespun dress of the confederate peasants, the Grisons, in Switzerland. This league combined with the League Caddee (1401), and the League of the Ten Jurisdictions (1436), in a perpetual alliance in 1471. The object of these leagues was to resist domestic tyranny.

League (The Hans or Hanseatic), 1241-1630, a great commercial confederation of German towns, to protect their merchandise against the Baltic pirates, and defend their rights against the German barons and princes. It began with Hamburg and Lubeck, and was joined by Bremen, Bruges, Bergen, Novogorod, London, Cologne, Brunswick, Danzig; and afterwards, by Dunkerque, Anvers, Ostend, Dordrecht, Rotterdam, Amsterdam, etc.; still later by Calais, Rouen, St. Malo, Bordeaux, Bayonne, Marseilles, Barcelona, Seville, Cadiz, and Lisbon; and lastly by Messina, Naples, etc.; in all, eighty cities.

League (The Holy). Several leagues are so denominated, but that emphatically so called is the league of 1511 against Louis XII., formed by Pope Julius II., Ferdinand “the Catholic,” Henry VIII., the Venetians, and the Swiss. Gaston de Foix obtained a victory over the league at Ravenna in 1512, but died in the midst of his triumph.

League (The Solemn), 1638, formed in Scotland against the Episcopal government of the Church.

League Caddee (*The*), or *Ligue de la Maison de Dieu* (1401), a confederation of the Grisons for the purpose of resisting domestic tyranny. (See LEAGUE, GREY).

League of Augsburg (1686), a confederation of the house of Austria with Sweden, Saxony, Bavaria, the circles of Swabia and Franconia, etc.,

against Louis XIV. This league was the beginning of that war which terminated in the peace of Ryswick (1698).

League of Cambray (1508), formed by the Emperor Maximilian I., Louis XII., of France, Ferdinand “the Catholic,” and Pope Julius II., against the republic of Venice.

League of Ratisbonne (1524), by the Catholic powers of Germany against the progress of the Reformation.

League of Smalkalde (December 31, 1530), the Protestant states of Germany leagued against Charles the Fifth. It was almost broken up by the victory obtained over it at Mühlberg in 1547.

League of Wurtzburg (1610), formed by the Catholic states of Germany against the “Protestant Union” of Hall. Maximilian I., of Bavaria, was at its head.

League of the Beggars (1560), a combination formed against the Inquisition in Flanders.

League of the Cities of Lombardy (1167), under the patronage of Pope Alexander III., against Frederick Barbarossa, emperor of Germany. In 1225, the cities combined against Frederick II., of Germany.

League of the Public Weal (*Ligue du Bien Public*), 1464, a league between the dukes of Burgundy, Brittany, Bourbon, and other princes, against Louis XI., of France.

Leah Holland. Handsome granddaughter of an English farmer. Michael Standish, an artist lodger, paints her portrait and falls in love with her. His mother and friends oppose the match, and Leah, in proper pride, eludes his pursuit. In the end, he weds a girl in his own rank, and Leah becomes a useful and contented trained nurse.—Georgiana M. Craik, *A Daughter of the People*.

Lean´der (3 syl.), a young man of Aby´dos, who swam nightly across the Hellespont to visit his lady-love, Hero, a priestess of Sestos. One night he was drowned in his attempt, and Hero leaped into the Hellespont and died also.

The story is told by Musæus in his poem called *Hero and Leander*. Schiller has made it the subject of a ballad.

✱ Lord Byron and Lieutenant Ekenhead repeated the feat of Leander, and accomplished it in 1 hr. 10 min.; the distance (allowing for drifting) would be about four miles.

Leander, a young Spanish scholar, smitten with Leonora, a maiden under the charge of Don Diego, and whom the Don wished to make his wife. The young scholar disguised himself as a minstrel to amuse Mungo, the slave, and with a little flattery and a few gold pieces lulled the vigilance of Ursula, the duenna, and gained admittance to the lady. As the lovers were about to elope, Don Diego unexpectedly returned; but being a man of 60, and, what is more, a man of sense, he at once perceived that Leander was a more suitable husband for Leonora than himself, and accordingly sanctioned their union and gave the bride a handsome dowry.—I. Bickerstaff, *The Padlock*.

Leandra, daughter of an opulent Spanish farmer, who eloped with Vincent de la Rosa, a heartless adventurer, who robbed her of all her money, jewels, and other valuables, and then left her to make her way home as best she could. Leandra was placed in a convent till the scandal had blown over.—Cervantes, *Don Quixote*, I. iv. 20 (“The Goat-herd’s Story,” 1605).

Léandre (2 syl.), son of Géronte (2 syl.). During the absence of his father, he fell in love with Zerbinette, whom he supposed to be a young gypsy, but who was in reality the daughter of Argante (2 syl.), his father’s friend. Some gypsies had stolen the child when only four years old, and required £1500 for her ransom—a sum of money which Scapin contrived to obtain from Léandre’s father under false pretences. When Géronte discovered that his son’s bride was the daughter of his friend Argante, he was quite willing to excuse Scapin for the deceit practiced on him.—Molière, *Les Fourberies de Scapin* (1671).

(In Otway's version of this comedy, called *The Cheats of Scapin*, Léandre is Anglicized into "Leander;" Géronte is called "Gripe;" Zerbinette is "Lucia;" Argante is "Thrifty;" and the sum of money £200).

Léandre, the lover of Lucinde, daughter of Géronte (2 syl.). Being forbidden the house, Lucinde pretended to be dumb, and Léandre, being introduced in the guise of an apothecary, effects a cure by "pills matrimoniac."—Molière, *Le Médecin Malgré Lui* (1666).

Lean'dro, a gentleman who wantonly loves Amaranta (the wife of Bar'tolus, a [covetous](#) lawyer).—Beaumont and Fletcher, *The Spanish Curate* (1632).

Lean'dro the Fair (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to "Am'adis of Gaul." This part was added by Pedro de Lujan.

Lear, mythical king of Britain, son of Bladud. He had three daughters, and when four score years old, wishing to retire from the active duties of sovereignty, resolved to divide his kingdom between them in proportion to their love. The two elder said they loved him more than their tongue could express, but Cordelia, the youngest, said she loved him as it became a daughter to love her father. The old king, displeased with her answer, disinherited Cordelia, and divided his kingdom between the other two, with the condition that each alternately, month by month, should give him a home, with a suite of a hundred knights. He spent the first month with his eldest daughter, who showed him scant hospitality. Then going to the second, she refused to entertain so large a suite; whereupon the old man would not enter her house, but spent the night abroad in a storm. When Cordelia, who had married the king of France, heard of this, she brought an army over to dethrone her sisters, but was taken prisoner and died in jail. In the meantime the elder sister (Goneril) first poisoned her younger sister from jealousy, and afterwards put an end to her own life. Lear also died.—Shakespeare, *King Lear* (1605).

(The stage *Lear* is a corrupt version by Nahum Tate (Tate and Brady); as the stage *Richard III.* is Colley Cibber's travesty.)

✱✱ Percy, in his *Reliques of Ancient English Poetry*, has a ballad about “King Leir and His Three Daughters” (series I. ii.).

The story is given by Geoffrey of Monmouth in his *British History*. Spenser has introduced the tale in his *Faëry Queen* (ii. 10.)

Camden tells a similar story of Ina, the king of the West Saxons (*Remains*, 306).

Lear (King), Shakespeare’s drama, first printed in quarto (1608), is founded on *The True Chronicle History of King Leir and His Three Daughters, Gonorill, Ragan, and Cordelia* (1605).

Learned (*The*), Coloman, king of Hungary (*, 1095-1114).

Learned Blacksmith (*The*), Elihu Burritt, the linguist (1811-1879).

He studied Latin in the evening after working at the forge all day, and carried his Greek grammar in his hat, finding opportunity to place the book, now and then, against the forge-chimney and go through with *tupto, tupteis, tuptei*, unperceived by his fellow-apprentices. Unassisted and at night he, one winter, read twenty books of *The Iliad*. He also mastered, but with the aid of teachers, French, Spanish, German and Italian, and read, at the forge, works in these tongues. Hebrew he studied alone. By studying seven hours a day (never remitting his manual labor) he learned *fifty* languages and dialects, besides acquiring much and valuable scientific information.

Learned Painter (*The*), Charles Lebrun, noted for the accuracy of his costumes (1619-1690).

Learned Tailor (*The*), Henry Wild, of Norwich, who mastered, while he worked at his trade, Greek, Latin, Hebrew, Chaldaic, Syriac, Persian, and Arabic (1684-1734).

Learned Theban (*A*), a guesser of riddles or dark sayings; in allusion to Œdipos, king of Thebes, who solved the riddle of the Sphinx.

I'll talk a word with this same learned Theban.

Shakespeare, *King Lear*, act iii. sc. 4 (1605).

Learoyd. The Yorkshireman who completes the trio of friends in Rudyard Kipling's story *Soldiers Three*. He "was born on the wolds and bred in the dales. ... His chief virtue was an unmitigated patience which helped him to win fights."—*Soldiers Three*.

Leather-Stockings, the nickname of Natty Bumppo, a half-savage and half-Christian chevalier of American wild-life. He appears in five of J. F. Cooper's novels, hence called the Leather-stocking Tales.—See *Bumppo*.

Le Castre, the indulgent father of Mirable "the wild goose," Beaumont and Fletcher, *The Wild-geese Chase* (1652).

L'Eclair (*Philippe*), orderly of Captain Florian. L'Eclair is a great boaster, who masks his brag under the guise of modesty. He pays his court to Rosabelle, the lady's-maid of Lady Geraldine.—W. Dimond, *The Foundling of the Forest*.

Led Captain (*A*), an obsequious person, who styles himself "Captain;" and, out of cupboard love, dances attendance on the master and mistress of a house.

Mr. Wagg, the celebrated wit, and a led captain and trencherman of my Lord Steyne, was caused by the ladies to make the assault.—Thackeray, *Vanity Fair*, li. (1848).

Lee (*Sir Henry*), an officer in attendance at Greenwich Palace.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Lee (*Sir Henry*), an old royalist, and head-ranger of Woodstock Forest.

Alice Lee, daughter of the old knight. She married Markham Everard.

Colonel Albert Lee, her brother, the friend of Charles II.—Sir W. Scott, *Woodstock* (time, commonwealth).

Leek, worn on St. David's Day. The general tale is that King Cadwallader, in 640, gained a complete victory over the Saxons by the

special interposition of St. David, who ordered the Britons to wear leeks in their caps, that they might recognize each other. The Saxons, for want of some common cognizance, often mistook friends for foes. Drayton gives another version: He says the saint lived in the valley Ewias (2 syl.), situated between the Hatterill Hills, in Monmouthshire. It was here “that reverend British saint to contemplation lived,”

... and did so truly fast,
As he did only drink what crystal Hodney yields,
And fed upon the leeks he gathered in the fields,
In memory of whom, in each revolving year,
The Welshmen, on his day [*March 1*], that sacred herb do wear.
Polyolbion, iv. (1612).

Lefevre (*Lieutenant*), a poor officer dying from want and sickness. His pathetic story is told by Sterne, in a novel called *The Life and Opinions of Tristram Shandy* (1759).

“Mr. Fulmer, I have borrowed a book from your shop. ’Tis the sixth volume of my deceased friend, Tristram.... The divine story of Lefevre, which makes part of this book, ... does honor, not to its author only, but to human nature.”—Cumberland, *The West Indian*, ii. 1.

Legend (*Sir Sampson*), a foolish, testy, prejudiced, and obstinate old man, between 50 and 60. His favorite oath is “Odd!” He tries to disinherit his elder son, Valentine, for his favorite son Ben, a sailor; and he fancies Angelica is in love with him, when she only intends to fool him.

He says: “I know the length of the emperor of China’s foot, have kissed the Great Mogul’s slipper, and have rid a-hunting upon an elephant with the cham of Tartary.”—W. Congreve, *Love for Love*, ii. (1695).

“Sir Sampson Legend” is such another lying, over-bearing character, but he does not come up to “Sir Epicure Mammon” [in Ben Jonson’s play, *The Alchemist*].—C. Lamb.

Legend (*The Golden*), a semi-dramatic poem by Longfellow, taken from an old German tale by Hartmann von der Aue [*Our*], called *Poor Henry* (1851). Hartmann was one of the minnesingers, and lived in the twelfth century. (See HENRY, POOR.)

Legend of Montrose, a novel by Sir W. Scott (1819). This brief, imperfect story contains one of Scott's best characters, the redoubted Rittmaster, Dugald Dalgetty, a combination of soldado and pedantic student of Mareschal College, Aberdeen.

Legends (*Golden*), a collection of monkish legends, in Latin, by Jacob de Voragine or Varagine, born at Varaggio, in Genoa. He wrote *Legenda Sancta*, which was so popular that it was called "Legenda Aurea" (1230-1298).

Legion of Honor, an order of merit, instituted by Napoleon I. when "first consul," in 1802. The undress badges are, for:

Chevaliers, a bow of red ribbon in the buttonhole of their coat, to which a medal is attached.

Officers, a rosette of red ribbon, etc., with medal.

Commanders, a collar-ribbon.

Grand-officers, a broad ribbon *under* the waistcoat.

Grand-cross, a broad ribbon, with a star on the breast, and a jewel-cross pendant.

✱✱ Napoleon III. instituted a lower degree than *Chevalier*, called *Médaille Militaire*, distinguished by a *yellow* ribbon.

Legree, a slave-dealer and hideous villain, brutalized by slave-dealing and slave-driving.—Harriet Beecher Stowe *Uncle Tom's Cabin* (1853).

Leicester (*The earl of*), in the court of Queen Elizabeth.

The countess of Leicester (born Amy Robsart), but previously betrothed to Edmund Tressilian.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Leigh (*Aurora*), the heroine and title of a poem by Mrs. Browning. The design of this poem is to show the noble aim of true art.

Leila, the young Turkish child rescued by Don Juan at the siege of Ismail (canto viii. 93-102). She went with him to St. Petersburg, and then he brought her to England. As *Don Juan* was never completed, the future history of Leila has no sequel.

... at his side
Sat little Leila, who survived the parries
He made 'gainst Cossack sabres, in the wide
Slaughter of Ismail.

Byron, *Don Juan*, x. 51 (1824).

Leila (2 syl.), the beautiful slave of the Caliph Hassan. She falls in love with “the Giaour” [*djow'.er*], flees from the seraglio, is overtaken, and cast into the sea.

Her eyes' dark charm 'twere vain to tell;
But gaze on that of the gazelle—
It will assist thy fancy well.

Byron, *The Giaour* (1813).

Leilah, the Oriental type of female loveliness, chastity, and impassioned affection. Her love for Mejnônun, in Mohammedan romance, is held in much the same light as that of the bride for the bridegroom in Solomon's song, or Cupid and Psychê among the Greeks.

When he sang the loves of Megnônun and Leileh [*sic*] ... tears insensibly overflowed the cheeks of his auditors.—W. Beckford, *Vathek* (1786).

L. E. L., pseudonym of Letitia Elizabeth Landon (afterwards Mrs. Maclean), poetess (1802-1838).

Lela Marien, the Virgin Mary.

In my childhood, my father kept a slave, who, in my own tongue [*Arabic*], instructed me in the Christian worship, and informed me of many things of Lela Marien.—Cervantes, *Don Quixote*, I. iv. 10 (1605).

Le'lia, a cunning, wanton widow, with whom Julio is in love.—Beaumont and Fletcher, *The Captain* (1613).

Lélie (2 syl.) a young man engaged to Célie, daughter of Gorgibus; but Gorgibus insists that his daughter shall give up Lélie for Valère, a much richer man. Célie faints on hearing this, and drops the miniature of Lélie,

which is picked up by Sganarelle's wife. Sganarelle finds it, and, supposing it to be a lover of his wife, takes possession of it, and recognizes L  lie as the living original. L  lie asks how he came by it, is told he took it from his wife, and concludes that he means C  lie. He accuses her of infidelity in the presence of Sganarelle, and the whole mystery is cleared up.—Moli  re, *Sganarelle* (1660).

L  lie, an inconsequential, light-headed, but gentlemanly coxcomb.—Moli  re, *L'Etourdi* (1653).

Lemnian Deed (*A*), one of unparalleled cruelty and barbarity. This Greek phrase owes its origin to the legend that the Lemnian women rose one night, and put to death every man and male child in the island.

On another occasion they slew all the men and all the children born of Athenian parents.

Lemuel Barker, young rustic, who, encouraged by Rev. Mr. Sewall's praise of certain of his verses, comes to Boston in the hope of achieving literary fame. He is, in turn, fleeced by sharpers, almost starved, put into the positions of elevator boy, private reader, horse-car conductor, etc. Is entrapped into an engagement of marriage with a vulgar, but respectable girl, and wiser and soberer for each experience, takes his place as a worthy citizen.—W. D. Howells, *The Minister's Charge* (1886).

Lenore, a name which Edgar Poe has introduced in two of his poems; one called *The Raven*, and the other called *Lenore* (1811-1849).

Lenore, the heroine of B  rger's ballad of that name, in which a spectral lover appears to his mistress after death, and carries her on horseback, behind him, to the graveyard, where their marriage is celebrated amid a crew of howling goblins.

* * *The Suffolk Miracle* is an old English ballad of like character.

Lenormand (*Mdlle.*), a famous *tireuse de cartes*. She was a squat, fussy, little old woman, with a gnarled and knotted visage, and an imperturbable eye. She wore her hair cut short, and parted on one side, like that of a man; dressed in an odd-looking *casquin*, embroidered and frogged like the jacket of an hussar; and snuffed continually. This was the little old woman

whom Napoleon I. regularly consulted before setting out on a campaign. Mdlle. Lenormand foretold to Josephine her divorce; and when Murat, king of Naples, visited her in disguise, she gave him the cards to cut, and he cut four times in succession *le grand pendu* (king of diamonds); whereupon Mdlle. rose and said, “La séance est terminée; c’est dix louis pour les rois;” pocketed the fee, and left the room taking snuff.

(In cartomancy, *le grand pendu* signifies that the person to which it is dealt, or who cuts it, will die by the hands of the [executioner.](#))

Lent (*Galeazzo’s*), a form of torture devised by Galeazzo Visconti, calculated to prolong the victim’s life for forty days.

Len’ville (2 *syl.*), first tragedian at the Portsmouth Theatre. When Nicholas Nickleby joined the company Mr. Lenville was jealous, and attempted to pull his nose; but Nicholas pulled the nose of Mr. Lenville instead.—C. Dickens, *Nicholas Nickleby* (1888).

Leodegraunce or LEODEGRAN, king of Camelyard, father of Guenever (King Arthur’s wife). Uther, the pendragon, gave him the famous Round Table, which would seat 150 knights (pt. i. 45); and when Arthur married Guenever, Leodegraunce gave him the table and 100 knights as a wedding gift (pt. i. 45). The table was made by Merlin, and each seat had on it the name of the knight to whom it belonged. One of the seats was called the “Siege Perilous,” because no one could sit on it without “peril of his life,” except Sir Galahad, the virtuous and chaste, who accomplished the quest of the Holy Graal.—Sir T. Malory, *History of Prince Arthur* (1470).

Leodogran, the king of Cameliard (*sic*),
Had one fair daughter and none other child;
And she was fairest of all flesh on earth,
Guinevere, and in her his one delight.

Tennyson, *Coming of Arthur*.

Le’oline (3 *syl.*) one of the male attendants of Dionys’ia, wife of Cleon, governor of Tarsus, and employed by his mistress to murder Mari’na, the orphan daughter of Prince Periclês, who had been committed to her charge

to bring up. Leoline took Marina to the shore with this view, when some pirates seized her, and sold her at Metali'nê for a slave. Leoline told his mistress that the orphan was dead, and Dionysia raised a splendid sepulchre to her memory.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Leon, son of Constantine, the Greek emperor. Amon and Beatrice, the parents of Bradamant, promise to him their daughter Bradamant in marriage; but the lady is in love with Roge'ro. When Leon discovers this attachment, he withdraws his suit, and Bradamant marries Rogero.—Ariosto, *Orlando Furioso* (1516).

Leon, the hero who rules Margaritta, his wife, wisely, and wins her esteem and wifely obedience. Margaritta is a wealthy Spanish heiress, who married in order to indulge in wanton intrigues more freely. She selected Leon because he was supposed to be a milksop whom she could bend to her will; but no sooner is she married than Leon acts with manly firmness and determination, but with great affection also. He wins the esteem of every one, and Margaritta becomes a loving, devoted, virtuous, and obedient wife.—Beaumont and Fletcher, *Rule a Wife and Have a Wife* (1640).

Edward Kynaston [1619-1687] executed the part of "Leon" with a determined manliness, well worth the best actor's imitation. He had a piercing eye, and a quick, imperious vivacity of voice.—Colley Cibber.

Leonard, a real scholar, forced for daily bread to keep a common school.—Crabbe, *Borough*, xxiv. (1810).

Leonardo [GONZAGA], duke of Mantua, travelling in Switzerland, an avalanche fell on him, and he was nursed through a severe illness by Mariana, the daughter of a Swiss burgher and they fell in love with each other. On his return home he was entrapped by brigands, and kept prisoner for two years. Mariana, seeking him, went to Mantua, where Count Florio fell in love with her, and obtained her guardian's consent to their union; but Mariana refused to comply. The case was referred to the duke (Ferrardo), who gave judgment in favor of the count. Leonardo happened to be present, and throwing off his disguise, assumed his rank as duke, and married Mariana; but being called away to the camp, left Ferrardo regent. Ferrardo laid a most villainous scheme to prove Mariana guilty of adultery with

Julian St. Pierre; but Leonardo refused to credit her guilt. Julian turned out to be her brother, exposed the whole plot, and amply vindicated Mariana of the slightest indiscretion.—S. Knowles, *The Wife* (1833).

Leona'to, governor of Messina, father of Hero and uncle of Beatrice.—Shakespeare, *Much Ado About Nothing* (1600).

Leonesse (3 syl.) LEONESSE, LEONNAIS, LEONES, LEONNOYS, LYONNOYS, etc., a mythical country belonging to Cornwall, supposed to have been sunk under the sea since the time of King Arthur. It is very frequently mentioned in the Arthurian romances.

Leonidas of Modern Greece, Marco Bozzaris, a Greek patriot, who with 1200 men, put to rout 4000 Turco-Albanians, at Kerpenisi, but was killed in the attack (1823). He was buried at Mesolonghi.

Leonilla Lynmore. Artless girl brought up by her mother in ignorance of all sorts of superstitious fancies. At eighteen, she visits the Rookleys, an old Boston family, with whom belief in portents and apparitions is a part of religious belief. The result of signs and wonders, apparently accomplished is a brain fever. She recovers, shaken in nerve, but sane, and shows it by marrying Captain Seaforth. Eliza Leslie, *Leonilla Lynmore* (1840).

Le'online (3 syl.), servant to Dionyza.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Leonine Verse. So called from Leonius, a canon of the church of St. Victor in Paris, in the twelfth century, who first composed them. It is a verse with a rhyme in the middle as:

Pepper is black, though it hath a good smack.
Est avis in dextra melior quam quatuor extra.

Leonnoys or *Leonesse* (q.v.), a country once joining Cornwall, but now sunk in the sea full forty fathoms deep. Sir Tristram was born in Leonês or Leonnoys, and is always called a Cornish knight.

✱ Tennyson calls the word “Lyonesse,” but Sir T. Malory “Leonês.”

Léonor, sister of Isabelle, an orphan; brought up by Ariste (2 syl.), according to his notions of training a girl to make him a good wife. He put her on her honor, tried to win her confidence and love, gave her all the liberty consistent with propriety and social etiquette, and found that she loved him, and made him a fond and faithful wife. (See ISABELLE.)—Molière, *L'école des Maris* (1661).

Leono'ra, the usurping queen of Aragon, betrothed to Bertran, a prince of the blood-royal, but in love with Torrismond, general of the forces. It turns out that Torrismond is son and heir of Sancho the deposed king. Sancho is restored, and Torrismond marries Leonora.—Dryden, *The Spanish Fryar* (1680).

Leonora, betrothed to Don Carlos, but Don Carlos resigned her to Don Alonzo, to whom she proved a very tender and loving wife. Zanga the Moor, out of revenge, poisoned the mind of Alonzo against his wife by insinuating her criminal love for Don Carlos. Out of jealousy, Alonzo had his friend put to death, and Leonora, knowing herself suspected, put an end to her life.—Edward Young, *The Revenge* (1721).

Leonora, the daughter of poor parents, who struck the fancy of Don Diego. The Don made a compact with her parents to take her home with him and place her under a duenna for three months, to ascertain if her temper was as sweet as her face was pretty, and at the expiration of that time, either to return her spotless or to make her his wife. At the end of three months, Don Diego (a man of 60) goes to arrange for the marriage, locking his house and garden, as he supposes, securely; but Leander, a young student, smitten with Leonora, makes his way into the house, and is about to elope with her when the don returns. Like a man of sense, Don Diego at once sees the suitability of the match, consents to the union of the young people, and even settles a marriage portion on Leonora, his ward if not his wife.—I. Bickerstaff, *The Padlock*.

Leonora, betrothed to Ferdinand, a fiery young Spaniard (jealous of Donna Clara, who has assumed boy's clothes for a time). Ferdinand despises the "amphibious coxcomb," and calls his rival "a vile compound of fringe, lace, and powder."—Jephson, *Two Strings to your Bow* (1792).

Leonora, the heroine of Miss Edgeworth's novel of the same name. The object of the tale is to make the reader feel what is good, and desirous of

being so (1806).

Leonora, wife of Fernando Florestan, a State prisoner in Seville. In order to effect her husband's release, she assumed the attire of a man, and the name of Fidelio. In this disguise she entered the service of Rocco, the jailer, and Marcellina, the jailer's daughter, fell in love with her. Pizzaro, the governor of the prison resolving to assassinate Fernando Florestan, sent Rocco and Fidelio to dig his grave in the prison-cell. When Pizarro descended to perpetrate the deed of blood, Fidelio drew a pistol on him; and the minister of State, arriving at this crisis, ordered the prisoner to be released. Leonora (*Fidelio*) was allowed to unlock her husband's chains, and Pizarro's revenge came to naught.—Beethoven, *Fidelio* (an opera, 1791).

Leonora, a princess, who falls in love with Manri'co, the supposed son of Azuce'na, a gypsy, but in reality the son of Garzia (brother of the Conte di Luna). The Conte di Luna entertains a base passion for the princess, and, getting Manrico into his power, is about to kill him, when Leonora intercedes, and promises to give herself to the count if he will spare his nephew's life. The count consents; but while he goes to release Manrico, Leonora kills herself by sucking poison from a ring, and Manrico dies also.—Verdi, *Il Trovato'rê* (an opera, 1853).

Leonora (*The History of*), an episode in the novel of *Joseph Andrews*, by Fielding (1742).

Leonora [D'ESTE] (2 syl.), sister of Alfonso II., reigning duke of Ferrara. The poet Tasso conceived a violent passion for this princess, "but she knew it not nor viewed it with disdain." Leonora never married, but lived with her eldest sister, Lauretta, duchess of Urbino, who was separated from her husband. The episode of Sophronia and Olindo (*Jerusalem Delivered*, ii.) is based on this love incident. The description of Sophronia is that of Leonora, and her ignorance of Olindo's love points to the poet's unregarded devotion.

But thou ... shalt have
One half the laurel which o'ershades my grave ...
Yes, Leonora, it shall be our fate
To be entwined forever—but too late.

Byron, *The Lament of Tasso* (1817).

Leonora de Guzman, the “favorite” of Alfonso XI., of Castile. **Fernando**, not knowing that she was the king’s mistress, fell in love with her; and Alfonso, to reward Fernando’s services, gave her to him in marriage. No sooner was this done, than the bridegroom learned the character of his bride, rejected her with scorn, and became a monk. Leonora became a novice in the same convent, obtained her husband’s forgiveness, and died.—Donizetti, *La Favorita* (an opera, 1842).

Leontes (3 syl.), king of Sicily. He invited his old friend Polixenes, king of Bohemia, to come and stay with him, but became so jealous of him that he commanded Camillo to poison him. Instead of doing so, Camillo warned Polixenes of his danger, and fled with him to Bohemia. The rage of Leontes was now unbounded, and he cast his wife Hermione into prison, where she gave birth to a daughter. The king ordered the infant to be cast out on a desert shore, and then brought his wife to a public trial. Hermione fainted in court, the king had her removed, and Paulina soon came to announce that the queen was dead. Ultimately, the infant daughter was discovered under the name of Perdita, and was married to Florizel, the son of Polixenes. Hermione was also discovered to the king in a *tableau vivant*, and the joy of Leontes was complete.—Shakespeare, *The Winter’s Tale* (1604).

Leontius, a brave but merry old soldier.—Beaumont and Fletcher, *The Humorous Lieutenant* (1647).

Leopold, a sea-captain, enamoured of Hippolyta, a rich lady, wantonly in love with Arnolfo. Arnolfo, however, is contracted to the chaste Zenobia, who is basely pursued by the governor, Count Clodio.—Beaumont and Fletcher, *The Custom of the Country* (1647).

Leopold, archduke of Austria, a crusader who arrested Richard I. on his way home from the Holy Land.—Sir W. Scott, *The Talisman* (time, Richard I.).

Leopold, nicknamed *Peu-à-peu* by George IV. Stein, speaking of Leopold’s vacillating conduct in reference to the Greek throne, says of him: “He has no color,” *i.e.*, no fixed plan of his own, but only reflects the color of those around him; in other words, he is “blown about by every wind.”

Lepol'emo (*The Exploits and Adventures of*), part of the series called *Le Roman des Romans*, pertaining to “Amadis, of Gaul.” This part was added by Pedro de Lujan.

Leporello, in *The Libertine*, by Shadwell (1676).

The following advertisement from Liston appeared in June, 1817:—

“My benefit takes place this evening at Covent Garden Theatre, and I doubt not will be splendidly attended.... I shall perform ‘Fogrun,’ in *The Slave*, and ‘Leporello’ in *The Libertine*. In the delineation of these arduous characters I shall display much feeling and discrimination, together with great taste in my dresses, and elegance of manner. The audiences will be delighted, and will testify their approbation by rapturous applause. When, in addition to my professional merits, regard is had to the loveliness of my person and the fascination of my face, ... there can be no doubt that this announcement will receive the attention it deserves.”—J. Liston.

Leporello, the valet of Don Giovanni.—Mozart, *Don Giovanni* (an opera, 1787).

Lermites and **Martafax**, two rats that conspired against the White Cat.—Comtesse D’Aunoy, *Fairy Tales* (“The White Cat” 1682).

Lesbia, the poetic name given by the poet Catullus to his mistress, Clodia.

Lesbia’s Sparrow. One of the best known of the poems of Catullus is the one called *Lesbia’s Sparrow*, in which the girl so prettily laments the loss of her favorite bird. It has been often translated.

Lesbian Poets (*The*), Terpander, Alcæus, Ari’on, and the poetess Sappho.

Lesbian Rule, squaring the rule from the act, and not the act from the rule; like correcting a sun-dial by a clock, and not the clock by the sun-dial. A specious excuse for doing, or not doing, as inclination dictates.

Lesley (*Captain*), a friend of Captain M’Intyre.—Sir W. Scott, *The Antiquary* (time, George III.).

Leslie (*General*), a parliamentary leader.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Leslie (Hope). Heroine of a novel of colonial life, the scene of which is laid in Agawam (Springfield), Mass.—Catherine Maria Sedgwick, *Hope Leslie* (1827).

Leslie (Norman). Hero of a novel of New York life, early in the nineteenth century. He is wrongfully accused of a murder, and although the charge is not proved, rests under the ban with the public for years, until the real criminal is brought to light.—Theodore S. Fay, *Norman Leslie* (1835).

Lesly (*Ludovic*), surnamed *Le Balafré*, an old archer in the Scotch guard of Louis XI., of France. Uncle of Quentin Durward.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Lesurques (*Jerome*), a solicitor, who, being in greatly reduced circumstances, holds the White Lion inn, unknown to his son (act i. 2).

Joseph Lesurques (2 syl.), son of the solicitor, and father of Julie. He is so like Dubosc, the highwayman, that he is accused of robbing the night-mail from Lyons, and murdering the courier.

Julie Lesurques, daughter of Joseph Lesurques, in love with Didier. When her father is imprisoned, she offers to release Didier from his engagement; but he remains loyal throughout.—Edward Stirling, *The Courier of Lyons* (1852).

Letters (*Greek*). Cadmus, the Phœnician, introduced sixteen; Simonidês and Epicharmos (the poets) introduced six or eight others; but there is the greatest diversity as to what letters, or how many, are to be attributed to them. Aristotle says Epicharmos introduced θ, χ; others ascribe to him ξ, η, ψ, ω. Dr. Smith, in his *Classical Dictionary*, tells us Simonidês introduced “the long vowels and double letters” (η, ω, θ, χ, φ, ψ). Lempriere, under “CADMUS,” ascribes to him θ, ζ, ψ, χ; and under “SIMONIDES,” η, ω, ξ, ψ. Others maintain that the Simonidês letters are η, ω, ζ, ψ.

Letters (Father of), François I., of France, *Père des Lettres* (1494, 1515-1547). Lorenzo de Medici, “the Magnificent” (1448-1492).

Leuca'dia's Rock, a promontory, the south extremity of the island Leucas or Leucadia, in the Ionian Sea. Sappho leapt from this rock when she found her love for Pha'on unrequited. At the annual festival of Apollo, a criminal was hurled from Leucadia's Rock into the sea; but birds of various sorts were attached to him, in order to break his fall, and if he was not killed he was set free. The leap from this rock is called "The Lovers' Leap."

All those may leap who rather would be neuter
(Leucadia's Rock still overlooks the wave).

Byron, *Don Juan*, ii. 205 (1819).

Leucip'pe (3 syl.), wife of Menippus; a bawd who caters for king Antig'onus, who, although an old man, indulges in the amorous follies of a youth.—Beaumont and Fletcher, *The Humorous Lieutenant* (1647).

Leucoth'ea, once called "Ino." Ath'amas, son of Æölus, had by her two sons, one of whom was named Melicer'tês. Athamas, being driven mad, Ino and Melicertês threw themselves into the sea; Ino became Leucothea, and Melicertês became Palæmon or Portumnus, the god of ports or strands. Leucothea means the "white goddess," and is used for "Matuta" or the dawn, which precedes sunrise, *i.e.* Aurora.

By Leucothea's lovely hands,
And her son that rules the strands.

Milton, *Comus*, 875 (1634).

To resalute the world with sacred light,
Leucothea waked, and with fresh dewes embalmed
The earth.

Milton, *Paradise Lost*, xi. 135 (1665).

Leven (*The earl of*), a parliamentary leader.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Leviathan of Literature (*The*), Dr. Samuel Johnson (1709-1784).

Levites (*The*), in Dryden's *Absalom and Achitophel*, means the nonconformist ministers expelled by the Act of Conformity (1681-2).

Levitt (*Frank*), a highwayman.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Lewis (*Don*), brother of Antonio, and uncle of Carlos, the bookworm, of whom he is dotingly fond. Don Lewis is no scholar himself, but he adores scholarship. He is headstrong and testy, simple-hearted and kind.

Lewis (*Lord*), father of Angeli'na.—Beaumont and Fletcher, *The Elder Brother* (1637).

Lewis (*Matthew Gregory*), generally called "Monk Lewis," from his romance, *The Monk* (1794). His best known verses are the ballads of *Alonzo the Brave*, and *Bill Jones*. He also wrote a drama entitled *Timour, the Tartar* (1775-1818).

Oh! wonder-working Lewis! Monk or bard,
Who fain would make Parnassus a churchyard!
Lo! wreaths of yew, not laurel, bind thy brow;
Thy Muse a sprite, Apollo's sexton thou.

Byron, *English Bards and Scotch Reviewers* (1809).

Lewis Baboon. Louis XIV., of France, is so called by Dr. Arbuthnot in his *History of John Bull*. Baboon is a pun on the word *Bourbon*, specially appropriate to this royal "posture-master" (1712).

Lew'some (2 *syl.*), a young surgeon and general practitioner. He forms the acquaintance of Jonas Chuzzlewit, and supplies him with the poison which he employs.—C. Dickens, *Martin Chuzzlewit* (1844).

Lewson, a noble, honest character. He is in love with Charlotte Beverley, and marries her, although her brother has gambled away all her fortune.—Edward Moore, *The Gamester* (1753).

Leycippes and Clitophonta, a romance in Greek, by Achilles Tatius, in the fifth century; borrowed largely from the *Theag'enês and Chariclêa* of Heliodôrus, bishop of Trikkas.

Liar (*The*), a farce by Samuel Foote (1761). John Wilding, a young gentleman fresh from Oxford, has an extraordinary propensity for romancing. He invents the most marvellous tales, utterly regardless of truth, and thereby involves both himself and others in endless perplexities. He pretends to fall in love with a Miss Grantam, whom he accidentally meets, and, wishing to know her name, is told it is Godfrey, and that she is an heiress. Now it so happens that his father wants him to marry the real Miss Grantam, and, in order to avoid so doing, he says he is already married to a Miss Sibthorpe. He afterwards tells his father he invented this tale because he really wished to marry Miss Godfrey. When Miss Godfrey is introduced, he does not know her, and while in this perplexity a woman enters, who declares she is his wife, and that her maiden name was Sibthorpe. Again he is dumbfounded, declares he never saw her in his life, and rushes out, exclaiming, "All the world is gone mad, and is in league against me!"

✱✱ The plot of this farce is from the Spanish. It had been already taken by Corneille in *Le Menteur* (1642), and by Steele in his *Lying Lover* (1704).

Liar (*The*), Al Aswad; also called "The Impostor," and "The Weathercock." He set himself up as a prophet against Mahomet; but frequently changed his creed.

Mosëilma was also called "The Liar." He wrote a letter to Mahomet, which began thus: "From Mosëilma, prophet of Allah, to Mahomet, prophet of Allah;" and received an answer beginning thus: "From Mahomet, the prophet of Allah, to Mosëilma, the Liar."

Liars (*The Prince of*), Ferdinand Mendez Pinto, a Portuguese traveller, whose narratives deal so much in the marvellous that Cervantes dubbed him "The Prince of Liars." He is alluded to in the *Tatler* as a man "of infinite adventure and unbounded imagination."

Sir John Mandeville is called "The Lying Traveller" (1300-1372).

Liban'iel (4 syl.), the guardian angel of Philip, the apostle.—Klopstock, *The Messiah*, iii. (1748).

Liberator (*The*). Daniel O'Connell was so called because he was the leader of the Irish party, which sought to sever Ireland from England. Also called "The Irish Agitator" (1776-1847).

Simon Bolivar, who established the independence of Peru, is so called by the Peruvians (1785-1831).

Liberty (*Goddess of*). On December 20, 1793, the French installed the worship of reason for the worship of God, and M. Chaumette induced Mdlle. Malliard, an actress, to personify the “goddess of Liberty.” She was borne in a palanquin, dressed with buskins, a Phrygian cap, and a blue chlamys over a white tunic. Being brought to Notre Dame, she was placed on the high altar, and a huge candle was placed behind her. Mdlle. Malliard lighted the candle, to signify that liberty frees the mind from darkness, and is the “light of the world;” then M. Chaumette fell on his knees to her and offered incense as to a god.

Liberty (The goddess of). The statue so called, placed over the entrance of the Palais Royal, represented Mde. Tallien.

Liberty Hall. Squire Hardcastle says to young Harlow and Hastings, when they mistake his house for an “inn,” and give themselves airs, “This is Liberty Hall, gentlemen; you may do just as you please here.”—Goldsmith, *She Stoops to Conquer*, i. 2 (1773).

Libiti’na, the goddess who presides over funerals, and hence in Latin an undertaker is called *libitina’rius*.

He brought two physicians to visit me, who, by their appearance, seemed zealous ministers of the goddess Libitina.—Lesage, *Gil Blas*, ix. 8 (1735).

Lichas, servant of Herculês, who brought to him from Dejani’ra the poisoned shirt of Nessus. He was thrown by Herculês from the top of Mount Etna into the sea. Seneca says (*Hercules*) that Lichas was tossed aloft into the air, and sprinkled the clouds with his blood. Ovid says: “He congealed, like hail, in mid-air, and turned to stone; then, falling into the Uuboic Sea, became a rock, which still bears his name and retains the human form” (*Met.* ix.).

Let me lodge Lichas on the horns of the moon.

Shakespeare, *Antony and Cleopatra*, act. iv. sc. 10 (1608).

Lickitup (*The laird of*), friend of Neil Blanc, the town piper.—Sir W. Scott, *Old Mortality* (time, Charles II.).

Lie. The four P's—a Palmer, a Pardoner, a Poticary and a Pedler—disputed as to which could tell the greatest lie. The Palmer asserted that he never saw a woman out of patience; the other three P's were so taken aback by this assertion that they instantly gave up the contest, saying that it was certainly the greatest falsehood they ever heard.—John Heywood, *The Four P's* (1520).

Liebenstein and Sternfels, two ruined castles on the Rhine. Leoline, the orphan, was the sole surviving child of the lord of Liebenstein, and two brothers (Warbeck and Otto) were the only surviving children of the lord of Sternfels. Both these brothers fell in love with Leoline, but as the lady gave Otto the preference, Warbeck joined the crusades. Otto followed his brother to Palistine, but the war was over, and Otto brought back with him a Greek girl, whom he had made his bride. Warbeck now sent a challenge to his brother for this insult to Leoline, but Leoline interposed to stop the fight. Soon after this the Greek wife eloped, and Otto died childless. Leoline retired to the adjacent convent of Bornhofen, which was attacked by robbers, and Warbeck, in repelling them, received his death-wound, and died in the lap of Leoline.—*Traditions of the Rhine*.

Life (*The Battle of*), a Christmas story, by C. Dickens (1846). It is the story of Grace and Marion, the two daughters of Dr. Jeddler, both of whom loved Alfred Heathfield, their father's ward. Alfred loved the younger daughter; but Marion, knowing of her sister's love, left her home clandestinely, and all thought she had eloped with Michael Warden. Alfred then married Grace, and in due time Marion made it known to her sister that she had given up Alfred to her, and had gone to live with her Aunt Martha till they were married. It is said that Marion subsequently married Michael Warden, and found with him a happy home.

Ligéa, one of the three sirens. The other two were Parthen'ope and [Leucothëa](#). Milton gives the classic sirens, *combs*; borrowing a detail from

the Scandinavian Lorelei. Ligēa or Largeia means “shrill,” or “sweet voiced.”

By fair Ligea's golden comb,
Wherewith she sits on diamond rocks,
Sleeking her soft alluring locks.

Milton, *Comus* (1634).

Light of the Age, Maimon'idês or Rabbi Moses ben Maimon, of Cor'dova (1135-1204).

Light of the Haram [*sic*], the Sultana Nour'mahal', afterwards called Nourjeham ("light of the world"). She was the bride of Selim, son of Acbar.—T. Moore, *Lalla Rookh* (1817).

Light o' Heel (*Janet*), mother of Godfrey Bertram Hewit.—Sir W. Scott, *Guy Mannering* (time George II.).

Lightbody (*Luckie*), *alias* "Marian Loup-the-Dyke," mother of Jean Girder, the cooper's wife.—Sir W. Scott, *Bride of Lammermoor* (time, William III.).

Lightborn, the murderer who assassinated Edward II.—C. Marlowe, *Edward II.* (1592).

Lightfoot, one of the seven attendants of Fortunio. So swift was he of foot, that he was obliged to tie his legs when he went hunting, or else he always outran the game, and so lost it.—Comtesse D'Aunoy, *Fairy Tales* ("Fortunio," 1682).

Lightning. Benjamin Franklin invented lightning conductors; hence Campbell says it is allotted to man, with Newton to mark the speed of light, with Herschel to discover planets, and

With Franklin grasp the lightning's fiery wing.
Pleasures of Hope, i. (1799).

Lightning (*Lovers killed by*). (See under **LOVERS**.)

Lightning Protectors. Jupiter chose the eagle as the most approved preservative against lightning, [Augustus](#) Cæsar the sea-calf, and Tiberius the laurel.—*Collumella* x.; Suetonius, *In Vit. Aug.*, xc. Suetonius, *In Vita Tib.*, lxix.

Lightwood (*Mortimer*), a solicitor, who conducts the “Harmon murder” case. He is the great friend of Eugene Wrayburn, barrister-at-law, and it is the great ambition of his heart to imitate the *nonchalance* of his friend. At one time Mortimer Lightwood admired Bella Wilfer.—C. Dickens, *Our Mutual Friend* (1864).

Ligurian Sage (*The*), Aulus Persius Flaccus, the satirist (34-62).

Lilburn (*John*), a contentious leveller in the Commonwealth, of whom it was said, *If no one else were alive John would quarrel with Lilburn*. The epigrammatic epitaph of John Lilburn is as follows:—

Is John departed, and is Lilburn gone?
Farewell to both, to Lilburn and to John!
Yet being gone take this advice from me:
Let them not both in one grave buried be.
Here lay ye John; lay Lilburn thereabout;
For if they both should meet, they would fall out.

Lili, immortalized by Goethe, was Anna Elizabeth Schönnemann, daughter of a Frankfort banker. She was 16 when Goethe first knew her.

Lilian, “little wife” of Aldrich’s poem *An Untimely Thought*.

“What a hideous fancy to come
As I wait at the foot of the stair,
While Lilian gives the last touch
To her robe or the rose in her hair!

* * * * *

As the carriage rolls down the dark street
The little wife laughs and makes cheer—
But ... I wonder what day of the week,

I wonder what month of the year!”

Thomas Bailey Aldrich, *Poems* (1882.)

Lil'inau, a woman wooed by a phantom that lived in her father's pines. At night-fall the phantom whispered love, and won the fair Lilinau, who followed his green waving plume through the forest, but never more was seen.—*American-Indian Legend*.

Told she the tale of the fair Lilinau, who was wooed by a phantom
That through the pines o'er her father's lodge, in the hush of the twilight,
Breathed like the evening wind, and whispered love to the maiden;
Till she followed his green and waving plume thro' the forest,
And never more returned, nor was seen again by her people.

Longfellow, *Evangeline*, ii. 4 (1849).

Lilis or **Lilith**, Adam's wife before Eve was created. Lilis refused to submit to Adam, and was turned out of paradise; but she still haunts the air, and is especially hostile to new-born children.

✱✱ Goethe has introduced her in his *Faust* (1790).

Lil'lia-Bianca, the bright, airy daughter of Nantolet, beloved by Pinac, the fellow-traveller of Mirabel, “the wild goose.”—Beaumont and Fletcher, *The Wild-goose Chase* (1652).

Lilliput, the country of the Lilliputians, a race of pygmies of very diminutive size, to whom Gulliver appeared a monstrous giant.—Swift, *Gulliver's Travels* (“Voyage to Lilliput,” 1726).

✱✱ The voyage to [Lilliput](#) is a satire on the manners and habits of George I.

Lilly, the wife of Andrew. Andrew is the servant of Charles Brisac, a scholar.—Beaumont and Fletcher, *The Elder Brother* (1637).

Lilly (William), an English astrologer, who was employed during the Civil Wars by both parties; and even Charles I. consulted him about his projected escape from the Carisbrooke Castle (1602-1681).

He talks of Raymond Lully [*q.v.*] and the ghost of Lilly.—W. Congreve, *Love for Love*, iii. (1695).

Lillyvick, the collector of water-rates, and uncle to Mrs. Kenwigs. He considered himself far superior in a social point of view to Mr. Kenwigs, who was only an ivory turner; but he deigned to acknowledge the relation, and confessed him to be “an honest, well-behaved, respectable sort of a man.” Mr. Lillyvick looked on himself as one of the *élite* of society. “If ever an old gentleman made a point of appearing in public shaved close and clean, that old gentleman was Mr. Lillyvick. If ever a collector has borne himself like a collector, and assumed a solemn and portentous dignity, as if he had the whole world on his books, that collector was Mr. Lillyvick.” Mr. Kenwigs thought the collector, who was a bachelor, would leave each of the Kenwigses £100; but he “had the baseness” to marry Miss Petowker, of the Theatre Royal, and “swindle the Kenwigses of their golden expectations.”—C. Dickens, *Nicholas Nickleby* (1838).

Lily (*The*), the French king for the time being. So called from the lilies, which, from the time of Clovis, formed the royal device of France. Tasso (*Jerusalem Delivered*) calls them *gigli d'ore* (“golden lilies”); but Lord Lytton calls them “silver lilies.”

Lord of the silver lilies, canst thou tell
If the same fate await not thy descendant?

Lord E.L.B. Lytton, *The Duchess de la Vallière* (1836).

Lily Maid of Astolat, Elaine (*q.v.*). (See also LAUNCELOT AND ELAINE).

Lily of Medicine (*The*), a treatise written by Bernard Gordon, called *Lilium Medicinæ* (1480). (See GORDONIUS).

Lily Floyd Curtis. A New York belle, whose mother sets out with the aim that Lily is to make a grand match, and keeps it steadily before her. By a series of dexterous manœuvres the admirable republican parent prevents a marriage between the girl and the man she loves, and makes her countess of Melrose.—Constance Gary Harrison, *The Anglo-Maniacs* (1890).

Lily Servosse, daughter of a Northern man, who settles in the South soon after the war, in the hopeful expectation of winning favor with his neighbors and helping them to create a new South. In the fruitless enterprise his daughter is his zealous and loving coadjutor.—Albion W. Tourgeé, *A Fool's Errand* (1879).

Limberham, a tame, foolish keeper. Supposed to be meant for the duke of Lauderdale.—Dryden, *Limberham* or *The Kind Keeper*.

Limbo of the Moon. Ariosto, in his *Orlando Furioso*, xxxiv. 70, says, in the moon are treasured up the precious time misspent in play, all vain efforts, all vows never paid, all counsel thrown away, all desires that lead to nothing, the vanity of titles, flattery, great men's promises, court services, and death-bed alms. Pope says:

There heroes' wits are kept in ponderous vases,
And beaus' in snuff-boxes and tweezer-cases;
There broken vows and death-bed alms are found,
And lovers' hearts with ends of ribbon bound;
The courtier's promises, and sick man's prayers,
The smiles of harlots, and the tears of heirs;
Cages for gnats, and chains to yoke a flea,
Dried butterflies, and tomes of casuistry.

Rape of the Lock, v. (1712).

Limbo Fatuōrum or the "Fools' Paradise," for idiots, madmen, and others who are not responsible for their sins, but yet have done nothing worthy of salvation. Milton says, from the earth fly to the Paradise of Fools

All things transitory and vain ... the fruits
Of painful superstition and blind zeal ...
AIL the unaccomplished works of Nature's hand,
Abortive, monstrous, or unkindly mixed ...
The builders here of Babel ...
Others come single. He who to be deemed
A god, leaped fondly into Etna's flames,

Empedoclês; and he who to enjoy
Plato's elysium, leaped into the sea ...
Embryos and idiots, eremites and friars.
Paradise Lost, iii. 448 (1665).

Limbo Patrum, that half-way house between purgatory and paradise, where patriarchs and prophets, saints, martyrs, and confessors, await the "second coming." This, according to some, is the hadês or "hell" into which Christ descended when "He preached to the spirits in prison." Dantê places Limbo on the confines of hell, but tells us those doomed to dwell there are "only so far afflicted as that they live without hope" (*Inferno*, iv.).

I have some of them in Limbo Patrum, and there they are like to dance these three days.—Shakespeare, *Henry VIII.* act v. sc. 3 (1601).

Limbo Puerōrum, or "Child's Paradise," for unbaptized infants too young to commit actual sin, but not eligible for heaven because they have not been baptized.

* According to Dantê, Limbo is between hell and that border-land where dwell "the praiseless and blameless dead." (See INFERNO.)

Lincius. (See LYNCEUS.)

Lincoln (*The bishop of*), in the court of Queen Elizabeth. He was Thomas Cowper.—Sir W. Scott, *Kenilworth* (time, Elizabeth).

Lincolnshire Grazier (*A*). The Rev. Thomas Hartwell Horne published *The Complete Grazier* under this pseudonym (1805).

Linco'ya (3 syl.), husband of Co'atel, and a captive of the Az'tecas. "Once, when a chief was feasting Madoc, a captive served the food." Madoc says, "I marked the youth, for he had features of a gentler race; and oftentimes his eye was fixed on me with looks of more than wonder." This young man, "the flower of all his nation," was to be immolated to the god Tezcalipo'ca; but on the eve of sacrifice he made his escape, and flew to Madoc for protection. The fugitive proved both useful and faithful, but when he heard of the death of Coatel, he was quite heart-broken. Ayaya'ca,

to divert him, told him about the spirit-land; and Lincoya asked, "Is the way thither long?"

The old man replied, "A way of many moons."

"I know a shorter path," exclaimed the youth;

And up he sprang, and from the precipice

Darted. A moment; and Ayaya'ca heard

His body fall upon the rocks below.

Southey, *Madoc*, ii. 22 (1805).

Lindab'rides (4 syl.), a euphemism for a female of no repute, a courtesan. Lindabridês is the heroine of the romance entitled *The Mirror of Knighthood*, one of the books in Don Quixote's library (pt. I. i. 6), and the name became a household word for a mistress. It occurs in two of Sir W. Scott's novels, *Kenilworth* and *Woodstock*.

Linden (*John Endicott*), young man who comes to a New England village to teach school, institutes various reforms; falls in love with a pretty pupil, Faith Derrick, educates her, and when he has completed his theological studies, marries her, and settles as pastor of a Vermont mountain parish.—Susan Warner, *Say and Seal* (1860).

Lindesay, an archer in the Scotch guard of Louis XI. of France.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Lindesay (*Lord*), one of the embassy to Queen Mary of Scotland.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Lindor, a poetic swain or lover playing at shepherd.

Do not, for Heaven's sake, bring down Corydon and Lindor upon us.—Sir W. Scott.

Lindsay (*Margaret*), the heroine of a novel by Professor John Wilson, entitled *Trials of Margaret Lindsay*, a very pathetic story (1785-1854).

Linnet', daughter of Sir Persaunt, and sister of Lionês, of Castle Perilous (ch. 131). Her sister was held captive by Sir Ironside, the Red Knight of the Red Lands. Linet went to King Arthur to entreat that one of his knights

might be sent to liberate her; but as she refused to give up the name of her sister, the king said no knight of the Round Table could undertake the adventure. At this, a young man nicknamed “Beaumains” (Fair-hands), who had been serving in the kitchen for a year, entreated that he might be allowed the quest, which the king granted. Linet, however, treated him with the utmost contumely, calling him dish-washer, kitchen knave, and lout: but he overthrew all the knights opposed to him, delivered the lady Lionês, and married her. (See LYNETTE).—Sir. T. Malory, *History of Prince Arthur*, i. 120-153 (1470).

✱ Some men nicknamed her “The Savage” (ch. 151). Tennyson, in his *Gareth and Lynette*, changes the denouement, and makes Gareth marry Lynette.

Lingo, in O’Keefe’s comedy *Agreeable Surprise* (1798).

Linkinwater (*Tim*), confidential clerk to the brothers Chreeryble. A kind-hearted old bachelor, fossilized in ideas, but most kind-hearted, and devoted to his masters almost to idolatry. He is much attached to a blind blackbird called “Dick,” which he keeps in a large cage. The bird has lost its voice from old age; but, in Tim’s opinion, there is no equal to it in the whole world. The old clerk marries Miss La Creevy, a miniature-painter.

Punctual as the counting-house dial, ... he performed the minutest actions, and arranged the minutest articles of his little room in a precise and regular order. Paper, pens, ink, ruler, sealing-wax, wafers, ... Tim’s hat, Tim’s scrupulously folded gloves, Tim’s other coat, ... all had their accustomed inches of space.... There was not a more accurate instrument in existence than Tim Linkinwater.—C. Dickens, *Nicholas Nickleby*, xxxvii. (1838).

Linklater (*Laurie*), yeoman of the king’s kitchen. A friend to Ritchie Moniplies.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Linne (*The Heir of*), a great spendthrift, who sold his estates to John-o-the-Scales, his steward, reserving for himself only a “poor and lonesome lodge in a lonely glen.” Here he found a rope, with a running noose, and put it round his neck, with the intention of hanging himself. The weight of his body broke the rope, and he fell to the ground. He now found two chests of

gold and one of silver, with this inscription: "Once more, my son, I set thee clear. Amend thy life or a rope must end it." The heir of Linne now went to the steward for the loan of forty pence, which was denied him.—One of the guests said, "Why, John, you ought to lend it, for you had the estates cheap enough." "Cheap! say you. Why, he shall have them back for a hundred marks less than the money I gave for them." "Done!" said the heir of Linne; and counted out the money. Thus he recovered his estates, and made the kind guest his forester.—Percy, *Reliques*, II. ii. 5.

Lion (*A*), emblem of the tribe of Judah. In the old church at Totnes, is a stone pulpit divided into compartments containing shields, decorated with the several emblems of the Jewish tribes, of which this is one.

Judah is a lion's whelp ... he crouched as a lion, and as an old lion; who shall rouse him up?—*Gen.* xlix. 9.

Charlotte Elizabeth Tonna, an English writer, has a book under the title of *The Lion of the Tribe of Judah* (1830-185-).

Lion (*The*), symbol of ambition. When Dantê began the ascent of fame, he was met first by a panther (*pleasure*), and then by a lion (*ambition*) which tried to stop his further progress.

A lion came
With head erect, and hunger mad.
Dantê, *Hell*, i. (1300).

Lion (*The*) Henry, duke of Bavaria and Saxony, son of Henry "the Proud" (1129-1195).

Louis VIII., of France, born under the sign *Leo* (1187, 1223-1226).

William of Scotland, who chose a red *lion rampant* for his cognizance (*, 1165-1214).

Lion (*The Golden*), emblem of ancient Assyria. The bear was that of ancient Persia.

Where is th' Assyrian lion's golden hide,
That all the East once grasped in lordly paw?

Where that great Persian bear, whose swelling pride
The lion's self tore out with rav'nous jaw!
Phin. Fletcher, *The Purple Island*, vii. (1633).

Lion The (Valiant), Alep Arslan, son of Togrul Beg, the Perso-Turkish monarch (*, 1062-1072).

Lion Attending on Man.

Una was attended by a lion. Spenser says that Una was seeking St. George, and as she sat to rest herself, a lion rushed suddenly out of a thicket, with gaping mouth and lashing tail; but as it drew near, it was awe-struck, licked her feet and hands, and followed her like a dog. Sansloy slew the faithful beast.—*Faëry Queen*, I. iii. 42 (1590).

✱ This is an allegory of the Reformation. The “lion” means England, and “Una” means truth or the reformed religion. England (*the lion*) waited on truth or the reformation. “Sansloy” means Queen Mary or false faith, which killed the lion, or separated England from truth (or the true faith). It might seem to some that Sansfoy should have been substituted for Sansloy; but this could not be, because Sansfoy had been slain already.

Sir Ewain de Gallis or *Iwain de Galles* was attended by a lion, which, in gratitude to the knight, who had delivered it from a serpent, ever after became his faithful servant, approaching the knight with tears, and rising on its hind feet.

Sir Geoffrey de Latour was aided by a lion against the Saracens; but the faithful brute was drowned in attempting to follow the vessel in which the knight had embarked on his departure from the Holy Land.

St. Jerome is represented as attended by a lion. (See ANDROCLUS).

Lion of God (*The*), Ali, son-in-law of Mahomet. He was called at birth “The Rugged Lion” (*al Haïdara*) (602, 655-661).

Hamza, called “The Lion of God and of His Prophet.” So Gabriel told Mahomet his uncle was registered in heaven.

Lion of Jonina, Ali Pasha, overthrown in 1822 by Ibrahim Pasha (1741, 1788-1822).

Lion of the North (*The*), Gustavus Adolphus (1594, 1611-1632).

Lion-Heart. The legend says that Richard I. was called *Cœur de Lion* because he plucked out a lion's heart, to which beast he had been exposed by the duke of Austria, for having slain his son.

Lion King of Assyria, Arioch *al Asser* (B.C. 1927-1897).

Lion Rouge, (*Le*), Marshal Ney, who had red hair and red whiskers (1769-1815).

Lion-Tamer. One of the most remarkable was Ellen Bright, who exhibited in Wombwell's menagerie. She was killed by a tiger in 1850.

Lions (*White and Red*). Prester John, in his letter to Manuel Comnēnus, emperor of Constantinople, says his land is the "home of white and red lions" (1165).

Lionel and Clarissa, an opera by Bickerstaff. Sir John Flowerdale has a daughter named Clarissa, whose tutor is Lionel, an Oxford graduate. Colonel Oldboy, his neighbor, has a son named Jessamy, a noodle and a fop; and a daughter, Diana. A proposal is made for Clarissa Flowerdale to marry Jessamy; but she despises the prig, and loves Lionel. After a little embroglio, Sir John gives his consent to this match. Now for Diana: Harman, a guest of Oldboy's, tells him he is in love, but that the father of the lady will not consent to his marriage. Oldboy advises him to elope, lends his carriage and horses, and writes a letter for Harman, which he is to send to the girl's father. Harman follows this advice, and elopes with Diana; but Diana repents, returns home unmarried, and craves her father's forgiveness. The old Colonel yields, the lovers are united, and Oldboy says he likes Harman the better for his pluck and manliness.

Lionell (*Sir*), brother of Sir Launcelot, son of Ban, king of Benwick (*Brittany*).

Liones (3 *syl.*), daughter of Sir Persaunt, of Castle Perilous, where she was held captive by Sir Ironside, the Red Knight of the Red Lands. Her

sister, Linet', went to the Court of King Arthur to request that some knight would undertake to deliver her from her oppressor; but as she refused to give up the name of the lady, the king said no Knight of the Round Table could undertake the quest. On this, a stranger, nicknamed "Beaumains," from the size and beauty of his hands, and who had served in the kitchen for twelve months, begged to be sent, and his request was granted. He was very scornfully treated by Linet; but succeeded in overthrowing every knight who opposed him, and, after combatting from dawn to sunset with Sir Ironside, made him also do homage. The lady, being now free, married the "kitchen knight," who was, in fact, Sir Gareth, son of Lot, king of Orkney, and Linet married his brother, Ga'heris. (See LYONORS, of Castle Perilous.)—Sir T. Malory, *History of Prince Arthur*, i. 120-153 (1470).

Li'onesse (3 syl.), *Lyonesse*, or *Lionés*, a tract of land between Land's End and the Scilly Isles, now submerged "full forty fathoms under water." It formed a part of Cornwall. Thus Sir Tristram de Lionês is always called a Cornish knight. When asked his name, he tells Sir Kay that he is Sir Tristram de Lionês; to which the seneschal answers, "Yet heard I never in no place that any good knight came out of Cornwall."—Sir T. Malory, *History of Prince Arthur*, ii. 56 (1470). See LEONESSE.

✱✱ Respecting the knights of Cornwall, Sir Mark, the king of Cornwall, had thrown the whole district into bad odor. He was false, cowardly, mean, and most unknighly.

Lir. *The Death of the Children of Lir.* This is one of the three tragic stories of the ancient Irish. The other two are *The Death of the Children of Touran*, and *The Death of the Children of Usnach*. (See FIONNUALA.)—O'Flanagan, *Transactions of the Gaelic Society*, i.

✱✱ Lir (*King*) father of Fionnuala. On the death of Fingula (the mother of his daughter), he married the wicked Aoife, who, through spite, transformed the children of Lir into swans, doomed to float on the water for centuries, till they hear the first mass-bell ring. Tom Moore has versified this legend.

Silent, O Moyle, be the roar of thy water;

Break not, ye breezes, your chain of repose—

While murmuring mournfully Lir's lonely daughter

Tells to the night-star her tale of woes.

Moore, *Irish Melodies* ("Song of Fionnuala," 1814).

Liris, a proud but lovely daughter of the race of man, beloved by Rubi, first of the angel host. Her passion was the love of knowledge, and she was captivated by all her angel lover told her of heaven and the works of God. At last she requested Rubi to appear before her in all his glory, and, as she fell into his embrace, was burnt to ashes by the rays which issued from him.—T. Moore, *Loves of the Angels*, ii. (1822.)

Lisa, an innkeeper's daughter, who wishes to marry Elvi'no, a wealthy farmer; but Elvino is in love with Ami'na. Suspicious circumstances make Elvino renounce his true love and promise marriage to Lisa; but the suspicion is shown to be causeless, and Lisa is discovered to be the paramour of another. So Elvino returns to his first love, and Lisa is left to Alessio, with whom she had been living previously.—Bellini's opera, *La Sonnambula* (1831).

Lisette. *Les Infidélités de Lisette* and *Les Gueux* are the two songs which, in 1813, gained for Béranger admission to the "Caveau," a club of Paris, established in 1729 and broken up in 1749, but reestablished in 1806 and finally closed in 1817.

Les Infidélités supposes that Béranger loved Lisette, who bestowed her favors on sundry admirers; and Béranger, at each new proof of infidelity, "drowned his sorrow in the bowl."

Lizette, ma Lizette
Tu m'as trompé toujours;
Mais vive la grisette!
Je veux, Lizette.
Boire à nos amours.

Les Infidélités de Lisette.

Lismaha'go (*Captain*), a superannuated officer on half-pay, who marries Miss Tabitha Bramble for the sake of her £4000. He is a hard-featured, forbidding Scotchman, singular in dress, eccentric in manners, self-

conceited, pedantic, disputatious, and rude. Though most tenacious in argument, he can yield to Miss Tabitha, whom he wishes to conciliate. Lismahago reminds one of Don Quixote, but is sufficiently unlike to be original.—T. Smollett, *The Expedition of Humphry Clinker* (1771).

Lissardo, valet to Don Felix. He is a conceited high-life-below-stairs fop, who makes love to Inis and Flora.—Mrs. Centlivre, *The Wonder* (1713).

Lee Lewes [1740-1803] played “Lissardo” in the style of his great master [Woodward], and most divertingly.—Boaden, *Life of Mrs. Siddons*.

Lis’uarte (*The Exploits and Adventures of*), part of the series of *Le Roman des Romans*, or that pertaining to “Am’adis of Gaul.” This part was added by Juan Diaz.

Litchfield (*David*). Deaf, rich man, married to a wife young enough to be his child. He thinks and feels much, but says little. His dry humor, harmless cynicism, and benevolent schemes for the needy, make him a man of mark. His mother-in-law, a manœuverer of the first water, bends over his dying bed with strained solicitude, mentally reckoning up the amount he will leave her daughter.

“He looked up in her face; he was almost smiling.

‘A—watched—pot—never—boils!’ he said, slowly and with difficulty, and then once more closed his eyes.”

Ellen Olney Kirke, *A Daughter of Eve* (1889).

Literature (*Father of Modern French*), Claude de Seyssel (1450-1520).

Literature (*Father of German*), Gotthold Ephraim Lessing (1729-1781).

Littimer, the painfully irreproachable valet of Steerforth; in whose presence David Copperfield feels always most uncomfortably small. Though as a valet he is propriety in Sunday best, he is nevertheless cunning and deceitful. Steerforth, tired of “Little Em’ly,” wishes to marry her to Littimer; but from this lot she is rescued, and migrates to Australia.—C. Dickens, *David Copperfield* (1849).

Little (*Thomas*). Thomas Moore published, in 1808, a volume of amatory poems under this *nom de plume*. The preface is signed J.H.H.H.

'Tis Little—young Catullus of his day,
As sweet but as immoral as his lay.

Byron, *English Bards and Scotch Reviewers* (1809).

Little Corporal (*The*). General Bonaparte was so called after the battle of Lodi, in 1796, from his youthful age and low stature.

Little Dorrit, the heroine and title of a novel by C. Dickens (1857). Little Dorrit was born and brought up in the Marshalsea prison, Bermondsey, where her father was confined for debt; and when about 14 years of age she used to do needle work, to earn a subsistence for herself and her father. The child had a pale, transparent face; quick in expression, though not beautiful in feature. Her eyes were a soft hazel, and her figure slight. The little dove of the prison was idolized by the prisoners, and when she walked out, every man in Bermondsey who passed her, touched or took off his hat out of respect to her good works and active benevolence. Her father, coming into a property, was set free at length, and little Dorrit married Arthur Clennam, the marriage service being celebrated in the Marshalsea, by the prison chaplain.

Little-Endians and Big-Endians, two religious factions, which waged incessant war with each other on the right interpretation of the fifty-fourth chapter of the *Blun'decral*; "All true believers break their eggs at the convenient end." The god-father of Calin Deffar Plune, the reigning emperor of Lilliput, happened to cut his finger while breaking his egg at the *big* end, and therefore commanded all faithful Lilliputians to break their eggs in future at the *small* end. The Blefuscudians called this decree rank heresy, and determined to exterminate the believers of such an abominable practice from the face of the earth. Hundreds of treatises were published on both sides, but each empire put all those books opposed to its own views into the *Index Expurgatorius*, and not a few of the more zealous sort died as martyrs for daring to follow their private judgement in the matter.—Swift, *Gulliver's Travels* ("Voyage to Lilliput," 1726).

Little French Lawyer (*The*), a comedy by Beaumont and Fletcher (1647). The person so called is La Writ, a wrangling French advocate.

Little Gentleman in Velvet (*To the*), a favorite Jacobite toast in the reign of Queen Anne. The reference is to the mole that raised the hill against which the horse of William III. stumbled while riding in the park of Hampton Court. By this accident the king broke his collar-bone, a severe illness ensued, and he died early in 1702.

Little (*Henry*), young inventor and mechanic, persecuted by the Trades Unions, driven to set up a forge in a disused church, and resort to other means to conceal the fact that he is doing honest work in an honest man's way, carrying on a love affair at the same time. He is nearly murdered by the emissaries of the "Union," spirited away, and comes to light again just in time to vindicate his loyalty to his *fianceé*, who has been duped into a form of marriage with another man.—Charles Reade, *Put Yourself in His Place*.

Little John, (whose surname was *Nailor*), the *fidus Achatês* of Robin Hood. He could shoot an arrow a measured mile and somewhat more. So could Robin Hood; but no other man ever lived who could perform the same feat. In one of the Robin Hood ballads we are told that the name of this free-shooter was John Little, and that William Stutely, in merry mood, reversed the names.

"O, here is my hand," the stranger replied;

"I'll serve you with all my whole heart.

My name is John Little, a man of good mettle;

Ne'er doubt me, for I play my part."

He was, I must tell you, full seven foot high,

And maybe an ell in the waste....

Brave Stutely said then....

"This infant was called John Little," quoth he;

"Which name shall be changêd anon;

The words we'll transpose, so wherever he goes

His name shall be called Little John."

Ritson, *Robin Hood Ballads*, ii. 21 (before 1689).

Little John (Hugh). John Hugh Lockhart, grandson of Sir W. Scott, is so called by Sir Walter in his *Tales of a Grandfather*, written for his grandson.

Little Marlborough, Count von Schwerin, a Prussian field-marshal and a companion of the duke of Marlborough (1684-1757).

Little Nell, a child distinguished for her purity of character, though living in the midst of selfishness, impurity, and crime. She was brought up by her grandfather, who was in his dotage, and having lost his property, tried to eke out a narrow living by selling lumber or curiosities. At length, through terror of Quilp, the old man and his grandchild stole away, and led a vagrant life, the one idea of both being to get as far as possible from the reach of Quilp. They finally settled down in a cottage overlooking a country churchyard, where Nell died.—C. Dickens, *The Old Curiosity Shop* (1840).

Little Queen, Isabella of Valois, who was married at the age of eight years to Richard II. of England, and was a widow at 13 years of age (1387-1410).

Little Red Ridinghood. “We must call you ‘Little Red Ridinghood!’” said her mother, as she tied the pretty red hood under her little girl’s chin. “Now take this cake and this bottle of wine to your grandmother, and if you meet people on the way, wish them ‘good morning.’”

As Little Red Ridinghood went through the wood, she met Mr. Wolf, and wished him “good morning!” “Good morning, little maid,” said he; “and where are you going?” “I am going to my grandmother’s,” she said, “to take her this cake and this bottle of wine.” “You are a nice little girl,” said Mr. Wolf, “and I wish you good day!”

As Little Red Ridinghood went along, she said to herself: “I am sure it would please my grandmother if I were to bring her a bunch of flowers!” And in an open space, where the sun was shining, she found some nodding columbines and some blue violets, and made a pretty nosegay.

Mr. Wolf waited till he saw Little Red Ridinghood busy gathering flowers, and then he ran on ahead till he came to her grandmother’s house.

He tapped on the door, and grandmother said, "Who is there?" Then Mr. Wolf made his voice as small as he could, and said: "I am Little Red Ridinghood, and I have brought you a cake, and a bottle of wine!"

"Welcome, dear child!" said the grandmother. "Pull the bobbin, and the latch will fly up."

Then Mr. Wolf pulled the bobbin, and up flew the latch, and in he went; and there lay the grandmother in the bed, for she was too old and feeble to get up. Then Mr. Wolf ran to the bed, and seized the poor old grandmother, and ate her up as quick as a wink. And he put her night-cap on his head, and jumped into the bed, and pulled the clothes about his ears.

Very soon Little Red Ridinghood came to the door and tapped, and Mr. Wolf made his voice as small as he could, and said, "Who is there?" And Little Red Ridinghood said: "It is I, dear grandmother, and I have brought you a cake and a bottle of wine!"

"Welcome, dear child!" squeaked Mr. Wolf. "Pull the bobbin, and the latch will fly up!"

Then Little Red Ridinghood pulled the bobbin and up flew the latch, and in she went, and thought she saw her grandmother lying on the bed. "Come here, my dear," said Mr. Wolf, "and sit by me, for I am old and feeble, and cannot get up." Then Little Red Ridinghood looked at her grandmother, and said: "Why, grandmother, what big ears you have!" "The better to hear you with," said Mr. Wolf. "Why, grandmother, what big eyes you have!" "The better to see you with, my dear!" "Why, grandmother, what a big mouth you have!" "The better to eat you with, my dear!" said Mr. Wolf, and with that he seized poor Little Red Ridinghood, and ate her up in the twinkling of an eye.

Littlejohn (*Bailie*), a magistrate at Fairport.—Sir W. Scott, *The Antiquary* (time, George III.).

Little Sister, Caroline Gann, deserted wife of Brand Firmin.—W.M. Thackeray, *Adventures of Philip* (1860).

Little Sunshine, pet name bestowed upon Lily Davis, heroine of Bartley Campbell's play of the same name.

Livy (*The Russian*), Nicholas Michaelovitch Karamzin (1765-1826).

Livy of France, Juan de Mariana (1537-1624).

Livy of Portugal, Joào de Barros (1496-1570).

Liz, “slender slip of a creature” in the Lancashire coal region, ignorant, emotional, weak, easily led, ready to err, unable to bear the consequences of error, not strong enough to be resolutely wicked, nor strong enough to be anything in particular, but that which her surroundings make her. Naturally she sins, and is sorry. Joan Lowrie’s strong hands lay hold of and hold her up. She relapses into vice, and returns to die at Joan’s door.—Francis Hodgson Burnett, *That Lass o’ Lowrie’s* (1877).

Lizzie Hexam, daughter of a disreputable waterman, Gaffer Hexam. Devoted sister, and pure, lovely woman, who supports and educates herself, and finally marries Eugene Wrayburn.—Charles Dickens, *Our Mutual Friend* (1861).

Lla’ian, the unwed mother of Prince Hoel. His father was Prince Hoel, the illegitimate son of King Owen, of North Wales. Hoel, the father, was slain in battle by his half-brother, David, successor to the throne; and Llaian, with her young son, also called Hoel, accompanied Prince Madoc to America.—Southey, *Madoc* (1805).

Llewel’lyn, son of Yorwerth, and grandson of Owen, king of North Wales. Yorwerth was the eldest son, but was set aside because he had a blemish in the face, and his half-brother, David, was king. David began his reign by killing or banishing all the family of his father who might disturb his succession. Amongst those he killed was Yorwerth, in consequence of which Llewellyn resolved to avenge his father’s death; and his hatred against his uncle was unbounded.—Southey, *Madoc* (1805).

Lloyd with an “L.”

One morning a Welsh coach-maker came with his bill to my lord [*The earl of Brentford*]. “You called, I think, Mr. Lloyd?” “At your lordship’s service, my lord.”

“What! Lloyd with an ‘L?’” It was with an “L.” “In your part of the world I have heard that Lloyd and Flloyd are synonymous; is it so?” inquired his lordship. “Very often, indeed, my lord,” was the reply. “You say that you spell your name with an ‘L?’” “Always, my lord.” “That, Mr. Lloyd, is a little unlucky; for I am paying my debts alphabetically, and in four or five years you might have come in with the ‘F’s;’ but I am afraid I can give you no hopes for your ‘L.’ Good morning.”—S. Foote, *The Lame Lover*.

L.N.R., *nom de plume* of Mrs. Ranyard, authoress of *The Book and its Story*, *The Missing Link*, etc. Died 1879.

Loathly Lady (*The*), a hideous creature, whom Sir Gawain marries, and who immediately becomes a beautiful woman.—*The Marriage of Sir Gawain* (a ballad).

The walls ... were clothed with grim old tapestry, representing the memorable story of Sir Gawain’s wedding ... with the Loathly Lady.—Sir W. Scott.

Loba’ba, one of the sorcerers in the caverns of Dom-Daniel, “under the roots of the ocean.” These spirits were destined to be destroyed by one of the race of Hodeirah, and therefore, they persecuted the whole of that race even to death. Thala’ba, however, escaped their malice, and became their destroyer. Okba tried to kill him, but failed. Abdaldar was next sent against him, and would have struck the lad in prayer, but was himself killed by a simoom. Lobāba was the third envoy sent to compass his death. He assumed the guise of an old merchant, and beguiled the young man into the wilderness, where he roused up a furious whirlwind; but Thalaba was saved, and Lobaba himself fell a victim to the storm which he had raised.—Southey, *Thalaba, the Destroyer* (1797).

Lochiel’ (2 syl.). Sir Evan Cameron, lord of Lochiel, surnamed “The Black” and “The Ulysses of the Highlands,” died 1719. His son, called “The Gentle Lochiel,” is the one referred to by Thomas Campbell in *Lochiel’s Warning*. He fought in the battle of Culloden for Prince Charles, the Young Pretender (1746).

Lochiel, Lochiel, beware of the day
When the Lowlands shall meet thee in battle array!
For a field of the dead rushes red on my sight,
And the clans of Cullo'den are scattered in fight.

Campbell, *Lochiel's Warning*,
And Cameron, in the shock of steel,
Die like the offspring of Lochiel.
Sir W. Scott, *Field of Waterloo*.

Lochinvar', a young Highlander, in love with a lady at Netherby Hall (condemned to marry a "laggard in love and a dastard in war"). Her young chevalier induced the too-willing lassie to be his partner in a dance; and while the guests were intent on their amusements, swung her into his saddle and made off with her before the bridegroom could recover from his amazement.—Sir W. Scott, *Marmion* (1808).

Lochleven (*The Lady of*), mother of the Regent Murray.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Lokit, the jailer in Gay's *Beggar's Opera*. He was an inhuman brute, who refused to allow Captain Macheath any more candles in his cell, and threatened to clap on extra fetters, unless he supplied him with more "garnish" (*jail fees*). Lokit loaded his prisoners with fetters in inverse proportion to the fees which they paid, ranging "from one guinea to ten." (See LUCY.)—J. Gay, *The Beggar's Opera* (1727).

The quarrel between Peachum and Lokit was an allusion to a personal collision between Walpole and his colleague, Lord Townsend.—R. Chambers, *English Literature*, i. 571.

Locksley, *alias* "Robin Hood," an archer at the tournament (ch. xiii.). Said to have been the name of the village where the outlaw was born.—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Locksley Hall, a poem by Tennyson, in which the hero, the Lord of Locksley Hall, having been jilted by his Cousin Amy for a rich boor, pours

forth his feelings in a flood of vehement scorn and indignation. In his old age Tennyson took up the theme again, and wrote *Locksley Hall Sixty Years After*.

Locrine (2 *syl.*), father of Sabri'na, and eldest son of the mythical Brutus, king of ancient Britain. On the death of his father, Locrine became king of Loe'gria (*England*).

Locusta, a by-word of infamy. She lived in the early part of the Roman Empire. Locusta poisoned Claudius and Britannicus, and attempted to destroy Nero, but, being found out, was put to death.

Loda or **Cruth-Loda**, a Scandinavian god, which dwelt "on the misty top of Uthorno ... the house of the spirits of men." Fingal did not worship at the "stone of this power," but looked on it as hostile to himself and friendly to his foes. Hence, when Loda appeared to him on one occasion, Fingal knew it was with no friendly intent, and with his sword he cleft the intrenched spirit in [twain](#). Whereupon it uttered a terrible shriek, which made the island tremble; and, "rolling itself up, rose upon the wings of the wind," and departed. (See MARS WOUNDED).—Ossian, *Carric-Thura*.

(In *Oina-Moral*, "Loda" seems to be a place:

They stretch their hands to the shells *in* Loda).

Lodbrog, king of Denmark (eighth century), famous for his wars and victories. He was also an excellent scald or bard, like Ossian. Falling into the hands of his enemies, he was cast into jail and devoured by serpents.

Lodois'ka (4 *syl.*), a beautiful Polish princess, in love with Count Floreski. She is the daughter of Prince Lupauski, who places her under the protection of a friend (Baron Lovinski) during a war between the Poles and Tartars. Here her lover finds her a prisoner at large; but the baron seeks to poison him. At this crisis, the Tartars arrive and invade the castle. The baron is killed, the lady released, and all ends happily.—J. P. Kembel, *Lodoiska* (a melodrama).

Lodo'na, a nymph, fond of the chase. One day Pan saw her, and tried to catch her; but she fled, and implored Cynthia to save her. Her prayer was heard, and she was instantly converted into "a silver stream, which ever keeps its virgin coolness." Lodona is an affluent of the Thames.—Pope, *Windsor Forest* (1713).

Lodovi'co, kinsman to Brabantio, the father of Desdemona.—Shakespeare, *Othello* (1611).

Lodovico and **Piso**, two cowardly gulls.—Beaumont and Fletcher, *The Captain* (1613).

Lodowick, the name assumed by the duke of Vienna, when he retired for a while from State affairs, and dressed as a friar, to watch the carrying out of a law recently enforced against prostitution.—Shakespeare, *Measure for Measure* (1603).

Loe'gria (4 *syl.*), England, the kingdom of Logris or Locrine, eldest son of Brute, the mythical king of Britain.

Thus Cambria [*Wales*] to her right that would herself restore,
And rather than to lose Loëgria, looks for more.

M. Drayton, *Polyolbion*, iv. (1612).

Il est écrit qu'il est une heure
Où tout le royaume de Logres,
Qui jadis fut la terre ès ogres
Sera détruit par cette lance.

Chrétien de Troyes, *Parzival* (1170).

Lofty, a detestable prig, always boasting of his intimacy with people of quality.—Goldsmith, *The Good-natured Man* (1767).

Lofty (*Sir Thomas*), a caricature of Lord Melcombe. Sir Thomas is a man utterly destitute of all capacity, yet sets himself up for a Mecænas, and is well sponged by needy scribblers, who ply him with fulsome dedications.—Samuel Foote, *The Patron*.

Log (*King*), a *roi fainéant*. The frogs prayed to Jove to send them a king, and the god threw a log into the pool, the splash of which terribly alarmed them for a time; but they soon learnt to despise a monarch who allowed them to jump upon its back, and never resented their familiarities. The croakers complained to Jove for sending them so worthless a king, and prayed him to send one more active and imperious; so he sent them a stork, which devoured them.—*Æsop's Fables*.

Logistil'la, a good fairy, sister of Alci'na, the sorceress. She taught Ruggie'ro (3 *syl.*) to manage the hippogriff, and gave Astolpho a magic book and horn. Logistilla is human reason personified.—Ariosto, *Orlando Furioso* (1516).

Logothete (*The*), or chancellor of the Grecian empire.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Lohengrin, “Knight of the Swan,” son of Parsival. He came to Brabante in a ship drawn by a swan, and having liberated the Duchess Elsa, who was a captive, he married her, but declined to reveal his name. Not long after his marriage he went against the Huns and Saracens, performed marvels of bravery, and returned to Germany covered with glory. Elsa, being laughed at by her friends for not knowing the name of her husband, resolved to ask him of his family; but no sooner had she done so than the white swan reappeared and carried him away.—Wolfram von Eschenbach (a minnesinger, thirteenth century).

L'Oiseleur (“*the bird-catcher*”), the person who plays the magic flute.—Mozart, *Die Zauberflöte* (1791).

Loki, the god of strife and spirit of all evil. His wife is Angerbode (4 *syl.*), *i.e.* “messenger of wrath,” and his three sons are Fenris, Midgard, and Hela. Loki gave the blind god Höder an arrow of mistletoe, and told him to try it; so the blind Höder discharged the arrow and slew Balder (the Scandinavian Apollo). This calamity was so grievous to the gods, that they unanimously agreed to restore him to life again.—*Scandinavian Mythology*.

Lolah, one of the three beauties of the harem, into which Don Juan in female disguise was admitted. She “was dusk as India and as warm.” The other two were Katin’ka and Dudù.—Byron, *Don Juan*, vi. 40, 41 (1824).

Lol’lius, an author often referred to by writers of the Middle Ages, but probably a “Mrs. Harris” of Kennotwhere.

Lollius, if a writer of that name existed at all, was a somewhat somewhere.—Coleridge.

London Antiquary (A). John Camden Hotten published his *Dictionary of Modern Slang, etc.*, under this pseudonym.

London Bridge is Built on Woolpacks. In the reign of Henry II., Pious Peter, a chaplain of St. Mary Colechurch, in the Poultry, built a stone bridge in lieu of the wooden one which had been destroyed by fire. The king helped him by a *tax on wool*, and hence the saying referred to above.

Long (Tom), the hero of an old popular tale entitled *The Merry Conceits of Tom Long, the Carrier, etc.*

Long Peter, Peter Aartsen, the Flemish painter. He was so called from his extraordinary height (1507-1573).

Long-Sword (Richard), son of the “fair Rosamond” and Henry II. His brother was Geoffrey, archbishop of York.

Long-sword, the brave son of beauteous Rosamond.
Drayton, *Polyolbion*, xviii. (1613).

Long-Sword, William I., of Normandy, son of Rollo, assassinated by the count of Flanders (920-943).

Long Tom Coffin, a sailor of heroic character and most amiable disposition, introduced by Fenimore Cooper, in his novel called *The Pilot*. Fitzball has dramatized the story.

Longaville (3 syl.), a young lord attending on Ferdinand, king of Navarre. He promises to spend three years in study with the king, during which time no woman is to approach the court; but no sooner has he signed the compact than he falls in love with Maria. When he proposes to her, she defers his suit for twelve months, and she promises to change her “black gown for a faithful friend” if he then remains of the same mind.

A man of sovereign parts he is esteemed;
Well fitted in the arts, glorious in arms;
Nothing becomes him ill, that he would well.
The only soil of his fair virtue's gloss ...
Is a sharp wit matched with too blunt a will;
Whose edge hath power to cut, whose will still wills
It should none spare that come within his power.

Shakespeare, *Love's Labor's Lost*, act ii. sc. 1.

Longchamp, bishop of Ely, high justiciary of England during the absence of King Richard Cœur de Lion.—Sir W. Scott, *The Talisman* (time, Richard I.).

Longevity. The following have exceeded a hundred years:—

THOMAS CAM (207!!), according to the parish register of St. Leonard's Church, Shoreditch, died January 22, 1588, aged 207 years. If so, he was born 1381, in 4th Richard II., and died 13th Elizabeth.

THOMAS PARR (152), born 1483, died 1635.

HENRY JENKINS (169), born 1591, died 1760.

CATHARINE, countess of DESMOND (140), fifteenth century.

HENRY HASTINGS (102), forester to Charles I. (1537-1639).

HENRY EVANS (129), a Welshman (1642-1771).

JANE SCRIMSHAW (127), lived in the reigns of eight sovereigns (1584-1711).

ALICE, of Philadelphia (116), born 1686, died 1802.

THOMAS LAUGHER, of Markley, Worcesshire (107), born 1700, died 1807. His mother died at the age of 108.

MARGARET PATTEN or Batten, of Glasgow (136). She was born in the reign of Elizabeth (1603), and died 1739. She was buried in St. Margaret's,

Westminster, and a portrait of her is in St. Margaret's workhouse.

In Shiffnal (Salop), St. Andrew's Church, are these tablets:

WILLIAM WAKLEY (124), baptized at Idsall, otherwise Shiffnal, May 1, 1590; and was buried at Adbaston, November 28, 1714. He lived in the reign of eight sovereigns.

MARY YATES (127), wife of Joseph Yates, of Lizard Common, Shiffnal, was born 1649, and buried August 7, 1776. She walked to London just after the fire in 1666, was hearty and strong at 120 years, and married, at 92 years of age, her third husband.

Longius, the name of the Roman soldier who pierced the crucified Saviour with a spear. The spear came into the possession of Joseph of Arimathea.—Sir T. Malory, *History of Prince Arthur*, i. 41 (1470).

Longomonta'nus (*Christian*), of Jutland, a Danish astronomer (1562-1647).

What did your Cardan [*an Italian astronomer*], and your Ptolemy, your Messahalal and your Longomontanus, your harmony of chiromancy with astrology?—W. Congreve, *Love for Love*, iv. (1695).

Lonington (*Mr.*). Principal of the school-ship *Young America*, whose first voyage is described in *Outward Bound*, by William T. Adams, (Oliver Optic).

Loose-Coat Field. The battle of Stamford (1470) was so called, because the men led by Lord Wells, being attacked by the Yorkists, threw off their coats, that they might flee the faster.

Cast off their country's coats, to haste their speed away.

Which "Loose-Coat Field" is called e'en to this day.

Drayton, *Polyolbion*, xxii. (1622).

Lo'pe de Vega (*Felix*), a Spanish poet born at Madrid. He was one of those who came in the famous "Armada" to invade [England](#). Lope (2 *syl.*) wrote altogether 1800 tragedies, comedies, dramas, or religious pieces called *autos sacramentales* (1562-1635).

Her memory was a mine. She knew by heart
All Calderon and greater part of Lopé.

Byron, *Don Juan*, i. 11 (1819).

Lopez, the “Spanish curate.”—Beaumont and Fletcher, *The Spanish Curate*, (1622).

Lopez (Don), a Portuguese nobleman, the father of Don Felix and Donna Isabella.—Mrs. Centlivre, *The Wonder* (1714).

Lord, a hunchback. (Greek, *lordos*, “crooked”).

Lord Peter. The pope is so called in Dr. Arbuthnot’s *History of John Bull*. Swift, in his *Tale of a Tub*, introduces the three brothers, Peter, John, and Martin, meaning the pope, Calvin, and Luther.

Lord Strutt. Charles II., of Spain, is so called by Dr. Arbuthnot, in his *History of John Bull* (1712).

Every one must remember the paroxysm of rage into which poor Lord Strutt fell, on hearing that his runaway servant, Nic. Frog, his clothier, John Bull, and his old enemy, Lewis Baboon, had come with quadrants, poles, and ink-horns, to survey his estate, and to draw his will for him.—Macaulay.

Lord Thomas and Annet had a lovers’ quarrel; whereupon, Lord Thomas, in his temper, went and offered marriage to the nut-brown maid who had houses and lands. On the wedding day, Annet went to the church, and Lord Thomas gave her a rose, but the nut-brown maid killed her with a “bodkin from her head-gear.” Lord Thomas, seeing Annet fall, plunged his dagger into the heart of the murderess, and then stabbed himself. Over the graves of Lord Thomas and the lair Annet grew “a bonny briar, and by this ye may ken that they were lovers dear.” In some versions of this story Annet is called “Elinor.”—Percy, *Reliques, etc.*, III. iii.

Lord of Crazy Castle, John Hall Stevenson, author of *Crazy Tales* (in verse). J. H. Stevenson lived at Skelton Castle, which was nicknamed “Crazy Castle” (1718-1780).

Lord of the Isles, Donald of Islay, who in 1346 reduced the Hebridês under his sway. The title of “lord of the Isles” had been borne by others for centuries before, was borne by Stevenson’s successors, and is now one of the titles of the prince of Wales.

Sir W. Scott has a metrical romance entitled *The Lord of the Isles* (1815).

Loredani (*Giacomo*), interpreter of King Richard I.—Sir W. Scott, *The Talisman* (time, Richard I.).

Loreda’no (*James*), a Venetian patrician, and one of the Council of Ten. Loredano was the personal enemy of the Fos’cari.—Byron, *The Two Foscari* (1820).

Lorelei. Syren, fabled to dwell in the Rhine, and sitting on the rocks, to lure by her song passers-by to destruction.

Loren’zo, a young man with whom Jes’sica, the daughter of the Jew, Shylock, elopes.—Shakespeare, *The Merchant of Venice* (1698).

Lorenzo, an atheist and reprobate, whose remorse ends in despair.—Dr. Young, *Night Thoughts* (1742-6).

✱ Some affirm that Lorenzo is meant for the poet’s own son.

Lorenzo (*Colonel*), a young libertine in Dryden’s drama, *The Spanish Fryar* (1680).

Lorimer, one of the guard at Ardenvoehr Castle.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Loriot, “the *confidante and servante*” of Louis XV. Loriot was the inventor of lifts, by which tables descended, and rose again covered with viands and vines.

The shifting sideboard plays its humble part,
Beyond the triumphs of a Loriot’s art.

S. Rogers, *Epistle to a Friend* (1798).

Lorma, wife of Erragon, king of Sora, in Scandinavia. She fell in love with Aldo, a Caledonian officer in the king’s army. The guilty pair escaped

to Morven, which Erragon forthwith invaded. Erragon encountered Aldo in single combat, and slew him; was himself slain in battle by Gaul, son of Morni; and Lorma died of grief.—Ossian, *The Battle of Lora*.

Lorn (*M'Dougal of*), a Highland chief in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Lorna Doone. Beautiful maiden brought up in the midst of the outlaw Doones, and afterwards married to John Ridd.—R. D. Blackmore, *Lorna Doone*.

Lorrequer (*Harry*), the hero and title of a military novel by Charles Lever.

Lor'rimite (3 *syl.*), a malignant witch, who abetted and aided Ar'valan in his persecutions of Kail'yal, the beautiful and holy daughter of Ladur'lad.—Southey, *Curse of Kehama*, xi. (1809).

Lorry (*Jarvis*), one of the firm in Tellson's bank, Temple Bar, and a friend of Dr. Manette. Jarvis Lorry was orderly, precise and methodical, but tender-hearted and affectionate.

He had a good leg and was a little vain of it. ... and his little sleek, crisp, flaxen wig looked as if it was spun silk... His face, habitually suppressed and quiet, was lighted up by a pair of moist, bright eyes.—C. Dickens, *A Tale of Two Cities*, i. 4 (1859).

Losberne (2 *syl.*), the medical man called in by Mrs. Maylie to attend Oliver Twist, after the attempted burglary by Bill Sikes and his associates.—C. Dickens, *Oliver Twist* (1837).

Lot, consul of Londonesia, and afterwards king of Norway. He was brother of Urian and Augusel, and married Anne (own sister of King Arthur), by whom he had two sons, Walgan and Modred.—Geoffrey, *British History*, viii. 21; ix. 9, 10 (1142).

* This account differs so widely from that of Arthurian romance, that it is not possible to reconcile them. In the *History of Prince Arthur*, Lot, king of Orkney, marries Margawse, the “sister of King Arthur” (pt. i. 2).

Tennyson, in his *Gareth and Lynette*, says that Lot's wife was Bellicent. Again, the sons of Lot are called, in the *History*, Gaw'ain, Agravain, Ga'heris, and Gareth; Mordred is their half-brother, being the son of King Arthur and the same mother.—Sir T. Malory, *History of Prince Arthur*, i. 2, 35, 36 (1470).

Lot, king of Orkney. According to the *Morte d'Arthur*, King Lot's wife was Margawse or Morgawse, sister of King Arthur, and their sons were Sir Gaw'ain, Sir Ag'ravain, Sir Ga'heris, and Sir Gareth.—Sir T. Malory, *History of Prince Arthur*, i. 36 (1470).

Once or twice Elain is called the wife of Lot, but this is a mistake. Elain was Arthur's sister, by the same mother, and was the wife of Sir Nentres, of Carlot. Mordred was the son of Morgawse, by her brother Arthur, and consequently Gawain, Agravain, Ga'heris, and Gareth were his half-brothers.

Lot, king of Orkney. According to Tennyson, King Lot's wife was Bellicent, daughter of Gorlois, lord of Tintag'il Castle, in Cornwall, and Lot was the father of Gaw'ain (2 syl.) and Modred. This account differs entirely from the *History of Prince Arthur*, by Sir T. Malory. There the wife of Lot is called Margawse or Morgawse (Arthur's sister). Geoffrey of Monmouth, on the other hand, calls her Anne (Arthur's sister). The sons of Lot, according to the *History*, were Gawain, Agravain, Ga'heris, and Gareth; Modred or Mordred being the offspring of Morgawse and Arthur. This ignoble birth the *History* assigns as the reason of Mordred's hatred to King Arthur, his adulterous father and uncle. Lot was subdued by King Arthur, fighting on behalf of Leodogran or Leodogrance, king of Cam'eliard.—See Tennyson, *Coming of Arthur*.

Lot's Wife, Wâhela, who was confederate with the men of Sodom, and gave them notice when any stranger came to lodge in the house. Her sign was smoke by day and fire by night. Lot's wife was turned into a pillar of salt.—Jallâlo'ddin, *Al Zamakh*.

Lothair. Young English gentleman, the hero of the once-famous political novel of the same name, by Benjamin Disraeli (*Lord Beaconsfield*). The action of the story turns chiefly upon the vacillation of Lothair between the

claims of the Roman Catholic and of the English Church. He decides to unite himself with the latter.

Lotha'rio, a noble cavalier of Florence, the friend of Anselmo. Anselmo induced him to put the fidelity of his wife, Camilla, to the test, that he might rejoice in her incorruptible virtue; but Camilla was not trial-proof, and eloped with Lothario. Anselmo then died of grief, Lothario was slain in battle, and Camilla died in a convent.—Cervantes, *Don Quixote*, I. iv. 5, 6 (“Fatal Curiosity,” 1605).

Lothario, a young Genoese nobleman, “haughty, gallant, gay, and perfidious.” He seduced Calista, daughter of Sciol'to (3 syl.), a Genoese nobleman, and was killed in a duel by Altamont, the husband. This is the “gay Lothario,” which has become a household word for a libertine and male coquette.—N. Rowe, *The Fair Penitent* (1703).

Is this the haughty, gallant, gay Lothario?

Rowe, *The Fair Penitent*.

* * *The Fair Penitent* is taken from Massinger's *Fatal Dowry*, in which Lothario is called “Novall, Junior.”

Lothian (Scotland). So named from Llew, second son of Arthur; also called Lotus and Lothus. Arthur's eldest son was Urian, and his youngest Arawn.

* * In some legends, Lothian is made the father of Modred or Medraut, leader of the rebellious army which fought at Camlan, A.D. 537, in which Arthur received his death-wound; but in Malory's collection, called *The History of Prince Arthur*, Modred is called the son of Arthur by his own sister, the wife of King Lot.

Lotte (2 syl.), a young woman of strong affections and domestic winning ways, the wife of Albert, a young German farmer. Werther loved Lotte when she was only betrothed to Albert, and continued to love her after she became a young wife. His mewling and puling after this “forbidden fruit,” which terminates in suicide, make up the sum and substance of the tale,

which is told in the form of letters addressed to divers persons.—Goethe, *Sorrows of Werther* (1774).

“Lotte” was Charlotte Buff, who married Kestner, Goethe’s friend, the “Albert” of the novel. Goethe was in love with Charlotte Buff, and her marriage with Kestner soured the temper of his over-sensitive mind.

Lotus-Eaters or *Lotoph’agi*, a people who ate of the lotus tree, the effect of which was to make them forget their friends and homes, and to lose all desire of returning to their native land. The lotus-eater only cares to live in ease, luxury, and idleness.—Homer, *Odyssey*, xi.

✱✱ Tennyson has a poem called *The Lotos-Eaters*, a set of islanders who live in a dreamy idleness, weary of life and regardless of all its stirring events.

Louis, duc d’Orléans.—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Louis de Bourbon, the prince-bishop of Liège [*Le.age*].—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Louis IX. The sum of the figures which designate the birth-date of this king will give his titular number. Thus, he was born in 1215, the sum of which figures is 9. This is true of several other kings. This discovery might form an occasional diversion on a dull evening. (See Louis XIV. and XVIII.).

Louis XI., of France, introduced by Sir W. Scott in two novels, *Quentin Durward* and *Anne of Geierstein* (time, Edward IV.).

Crafty, ambitious and cruel. He was the first monarch to establish post-offices in France (1435-1483).

✱✱ In *Quentin Durward* he appears first disguised as Maitre Pierre, a merchant.

Louis XIII., of France, “infirm in health, in mind more feeble, and Richelieu’s plaything.”—Lord Lytton, *Richelieu* (1839).

Louis XIV. It is rather remarkable that the number 14 is obtained by adding together the figures of his age at death, the figures which make the date of his coronation, and the figures of the date of his death. For example:

Age 77, which added together = 14.

Crowned 1643, which added together = 14.

Died 1715, which added together = 14.

Louis XIV. and La Vallière. Louis XIV. fell in love with La Vallière, a young lady in the queen's train. He overheard the ladies chatting. One said, "How handsome looks the duke de Guiche to-night?" Another said, "Well to my taste, the graceful Grammont bears the bell from all." A third remarked, "But then that charming Lauzun has so much wit." But La Vallière said, "I scarcely marked them. When the king is by, who can have eyes, or ears, or thought for others?" and when the others chaffed her, she replied:

Who spoke of love?

The sunflower, gazing on the lord of heaven,

Asks but its sun to shine. Who spoke of love?

And who would wish the bright and lofty Louis

To stoop from glory?

Act i. 5.

Louis degraded this ethereal spirit into a "soiled dove," and when she fled to a convent to quiet remorse, he fetched her out and took her to Versailles. Wholly unable to appreciate such love as that of La Vallière, he discarded her for Mde. de Montespan, and bade La Vallière marry some one. She obeyed the selfish monarch in word, by taking the veil of a Carmelite nun.—Lord Lytton, *The Duchess de la Vallière* (1836).

Louis XIV. and his Coach. It was Lord Stair and not the duke of Chesterfield whom the *Grand Monarque* commended for his tact in entering the royal carriage before his majesty, when politely bidden by him so to do.

Louis XVIII., nicknamed *Des-huit-tres*, because he was a great feeder, like all the Bourbons, and especially fond of oysters. Of course the pun is on *dixhuit* (18).

As in the case of Louis IX.(*q.v.*), the sum of the figures which designate the birth-date of Louis XVIII. give his titular number. Thus, he was born in 1755, which added together equal 18.

Louis Philippe, of France. It is somewhat curious that the year of his birth, or the year of the queen's birth, or the year of his flight, added to the year of his coronation, will give the year 1848, the date of his abdication. He was born 1773, his queen was born 1782, his flight was in 1809; whence we get:

1830	1830	1830	year of coronation.
1	1	1	
7	7	8	
7	8	0	
3	2	9	
1848	1848	1848	year of abdication.

(See NAPOLEON III. for a somewhat [similar](#) coincidence).

Louisa, daughter of Don Jerome, of Seville, in love with Don Antonio. Her father insists on her marrying Isaac Mendoza, a Portuguese Jew, and, as she refuses to obey him, he determines to lock her up in her chamber. In his blind rage, he makes a great mistake, for he locks up the duenna, and turns his daughter out of doors. Isaac arrives, is introduced to the locked-up lady, elopes with her, and marries her. Louisa takes refuge in St. Catherine's Convent, and writes to her father for his consent to her marriage with the man of her choice. As Don Jerome takes it for granted she means Isaac, the Jew, he gives his consent freely. At breakfast-time it is discovered by the old man that Isaac has married the duenna, and Louisa, Don Antonio; but Don Jerome is well pleased and fully satisfied.—Sheridan, *The Duenna* (1775).

Mrs. Mattocks (1745-1826) was the first "Louisa."

Louisa, daughter of Russet, bailiff to the duchess. She was engaged to Henry, a private in the king's army. Hearing a rumor of gallantry to the disadvantage of her lover, she consented to put his love to the test by pretending that she was about to marry Simkin. When Henry heard thereof, he gave himself up as a deserter, and was condemned to death. Louisa then went to the king to explain the whole matter, and returned with the young man's pardon just as the muffled drums began the death march.—Dibdin, *The Deserter* (1770).

Louise, (2 syl.), the glee-maiden.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Louise [de Lascours], wife of Ralph, captain of the *Uran'ia*, and mother of Martha (afterwards called Orgari'ta). Louise de Lascours sailed with her infant daughter and her husband in the *Urania*. Louise and the captain were drowned by the breaking up of an iceberg; but Martha was rescued by some wild Indians, who brought her up, and called her name Orgarita ("withered wheat").—E. Stirling, *Orphan of the Frozen Sea* (1856).

Louisiana (*Rogers*). Pretty, untrained daughter of a plain planter. A city woman takes a fancy to try an experiment upon her, invites her to visit her at the Springs, coaches her in etiquette and conceals her name and origin. Louisiana confides the result to the father of whom she has been ashamed:

"I was not bad quite enough to see them cast a slight on *you*.... I told them the truth—that you were my father, and that I loved you and was proud of you—that I might be ashamed of myself and all the rest, but not of you—never of you—for I wasn't worthy to kiss your feet!"—Frances Hodgson Burnett, *Louisiana* (1889).

Loupgarou, leader of the army of giants in alliance with the Dipsodes (2 syl.). As he threatened to make mincemeat of Pantag'ruel, the prince gave him a kick which overthrew him, then, lifting him up by his ankles, he used him a quarter-staff. Having killed all the giants in the hostile army, Pantagruel flung the body of Loupgarou on the ground, and by so doing crushed a tom-cat, a tabby, a duck, and a brindled goose.—Rabelais, *Pantagruel*, ii. 29 (1533).

Louponheight (*The young laird of*), at the ball at Middlemas.—Sir W. Scott, *The Surgeon's Daughter* (time, George II.).

Lourdis, an idiotic scholar of Sorbonne.

De la Sorbonne un Docteur amoureux
Disoit ung jour à sa dame rebelle;
“Je ne puis rien meriter de vous, belle” ...
Arguo sic: “Si magister Lourdis
De sa Catin meriter ne peut rien;
Ergo ne peut meriter paradis,
Car, pour le moins, paradis la vaut bien.”

Marot, *Epigram*.

When Doctor Lourdis cried, in humble spirit,
The hand of Kath'rine he could never merit,
“Then heaven to thee,” said Kate, “can ne'er be given,
For less my worth, you must allow, than [heaven](#).”
.....

Lourie (*Tam*), the innkeeper at Marchthorn.—Sir W. Scott, *St. Ronan's Well* (time, George II.).

Love, patient, meek wife of Freedom Wheeler, who sinks—still meekly—into the grave, after disappointing him in his desire to have a son called by his and his father's name.—Rose Terry Cooke, *Freedom Wheeler's Controversy*.

Love, a drama by S. Knowles (1840). The Countess Catherine is taught by a serf named Huon, who is her secretary, and falls in love with him; but her pride struggles against such an unequal match. The duke, her father, hearing of his daughter's love, commands Huon, on pain of death, to marry Catherine, a freed serf. He refuses; but the countess herself bids him obey. He plights his troth to Catherine, supposing it to be Catherine, the quondam serf, rushes to the wars, obtains great honors, becomes a prince, and then learns that the Catherine he has wed is the duke's daughter.

Love, or rather affection, according to Plato, is disposed in the liver.

Within, some say, Love hath his habitation;

Not Cupid's self, but Cupid's better brother;
For Cupid's self dwells with a lower nation,
But this, more sure, much chaster than the other.
Ph. Fletcher, *The Purple Island* (1633).

Love. "Man's love is of man's life a thing apart; 'tis woman's whole existence."—
Byron, *Don Juan*, i. 194 (1819).

Love.

'Tis better to have loved and lost,
Than never to have loved at all.
Tennyson, *In Memoriam*, xxvii.

Thomas Moore, in his *Irish Melodies*, expresses an opposite opinion:

Better far to be
In endless darkness lying
Than be in light and see
That light forever flying.
All that's Bright must Fade.

Love. *All for Love or the World Well Lost*, a tragedy by Dryden, on the same subject as Shakespeare's *Antony and Cleopatra* (1679).

Love á-la-Mode, by C. Macklin (1779). The "love *à-la-mode*" is that of fortune-hunters. Charlotte Goodchild is courted by a Scotchman "of ponderous descent," an Italian Jew broker of great fortune, and an Irishman in the Prussian army. It is given out that Charlotte has lost her money through the bankruptcy of Sir Theodore Goodchild, her guardian. Upon this, the *à-la-mode* suitors withdraw, and leave Sir Callaghan O'Brallaghan, the true lover, master of the situation. The tale about the bankruptcy is, of course, a mere myth.

Love-Chase (*The*), a drama by S. Knowles (1837). Three lovers chased three beloved ones, with a view to marriage. (1) Waller loves Lydia, lady's maid to Widow Green, but in reality the sister of Truworth. She quitted

home to avoid a hateful marriage, and took service for the nonce with Widow Green. (2) Wildrake loves Constance, daughter of Sir William Fondlove. (3) Sir William Fondlove, aged 60, loves Widow Green, aged 40. The difficulties to be overcome were these: The social position of Lydia galled the aristocratic pride of Waller, but love won the day. Wildrake and Constance sparred with each other, and hardly knew they loved till it dawned upon them that each might prefer some other, and then they felt that the loss would be irreparable. Widow Green set her heart on marrying Waller; but as Waller preferred Lydia, she accepted Sir William for better or worse.

Love Doctor (*The*), *L'Amour Médecin*, a comedy by Molière (1665). Lucinde, the daughter of Sganarelle, is in love, and the father calls in four doctors to consult upon the nature of her malady. They see the patient, and retire to consult together, but talk about Paris, about their visits, about the topics of the day; and when the father enters to know what opinion they have formed, they all prescribe different remedies, and pronounce different opinions. Lisette then calls in a “quack” doctor (Clitandre, the lover), who says that he must act on the imagination, and proposes a seeming marriage, to which Sganarelle assents, saying, “Voilà un grand médecin.” The assistant, being a notary, Clitandre and Lucinde are formally married.

* * This comedy is the basis of the *Quack Doctor*, by Foote and Bickerstaff, only in the English version Mr. Ailwood is the patient.

Love in a Village, an opera by Isaac Bickerstaff. It contains two plots: the loves of Rosetta and young Meadows, and the loves of Lucinda and Jack Eustace. The entanglement is this: Rosetta’s father wanted her to marry young Meadows, and Sir William Meadows wanted his son to marry Rosetta; but as the young people had never seen each other, they turned restive and ran away. It so happened that both took service with Justice Woodcock—Rosetta as chamber-maid, and Meadows as gardener. Here they fell in love with each other, and ultimately married, to the delight of all concerned. The other part of the plot is this:

Lucinda was the daughter of Justice Woodcock, and fell in love with Jack Eustace while nursing her sick mother, who died. The justice had never seen the young man, but resolutely forbade the connection; whereupon Jack

Eustace entered the house as a music-master, and, by the kind offices of friends, all came right at last.

Love Makes a Man, a comedy concocted by Colley Cibber, by welding together two of the comedies of Beaumont and Fletcher, viz., the *Elder Brother* and the *Custom of the Country*. Carlos, a young student (son of Antonio), sees Angelina, the daughter of Charino, and falls in love with her. His character instantly changes, and the modest, diffident bookworm becomes energetic, manly, and resolute. Angelina is promised by her father to Clodio, a coxcomb, the younger brother of Carlos; but the student elopes with her. They are taken captives, but meet after several adventures, and become duly engaged. Clodio, who goes in search of the fugitives, meets with Elvira, to whom he engages himself, and thus leaves the field open to his brother Carlos.

Love's Labor's Lost. Ferdinand, king of Navarre, with three lords named Biron, Dumain, and Longaville, agreed to spend three years in study, during which time no woman was to approach the court. Scarcely had they signed the compact, when the princess of France, attended by Rosaline, Maria, and Katharine, besought an interview respecting certain debts said to be due from the king of France to the king of Navarre. The four gentlemen fell in love with the four ladies: the king with the princess, Biron with Rosaline, Longaville with Maria, and Dumain with Katharine. In order to carry their suits, the four gentlemen, disguised as Muscovites, presented themselves before the ladies; but the ladies, being warned of the masquerade, disguised themselves also, so that the gentlemen in every case addressed the wrong lady. However, it was at length arranged that the suits should be deferred for twelve months and a day; and if, at the expiration of that time, they remained of the same mind, the matter should be taken into serious consideration.—Shakespeare, *Love's Labor's Lost* (1594).

Loves of the Angels, the stories of three angels, in verse, by T. Moore (1822). The stories are founded on the Eastern tale of *Harût and Marût*, and the rabbinical fictions of the loves of *Uzziel and Shamchazai*.

1. The first angel fell in love with Lea, whom he saw bathing. She returned love for love, but his love was carnal, her's heavenly. He loved the

woman, she loved the angel. One day, the angel told her the spell-word which opens the gates of heaven. She pronounced it, and rose through the air into paradise, while the angel became imbruted, being no longer an angel of light, but “of the earth, earthy.”

2. The second angel was Rubi, one of the seraphs. He fell in love with Liris, who asked him to come in all his celestial glory. He did so; and she, rushing into his arms, was burnt to death; but the kiss she gave him became a brand on his face for ever.

3. The third angel was Zaraph, who loved Nama. It was Nama’s desire to love without control, and to love holily: but as she had fixed her love on a creature, and not on the Creator, both she and Zaraph were doomed to live among the things that perish, till this mortal is swallowed up of immortality, when Nama and Zaraph will be admitted into the realms of everlasting love.

Lovegold, the miser, an old man of 60, who wants to marry Mariana, his son’s sweetheart. In order to divert him from this folly, Mariana pretends to be very extravagant, and orders a necklace and ear-rings for £3000, a petticoat and gown from a fabric £12 a yard, and besets the house with duns. Lovegold gives £2000 to be let off the bargain, and Mariana marries the son.—A. Fielding, *The Miser* a (*réchauffé* of *L’Avare*, by Molière).

Love’good (2 *syl.*), uncle to Valentine, the gallant who will not be persuaded to keep his estate.—Beaumont and Fletcher, *Wit without Money* (1639).

Lovel, once the page of Lord Beaufort, in love with Lady Frances; but he concealed his love because young Beaufort “cast his affections first upon the lady.”—Murphy, *The Citizen* (1757).

Lovel (Lord), the bridegroom who lost his bride on the wedding day from playing hide-and-seek. The lady hid in an old oak chest, the lid of which fell on her and closed with a spring-lock. Many years afterwards the chest was sold, and the skeleton of the maiden revealed the mystery of her disappearance.—T. H. Bayley, *The Mistletoe Bough*.

Samuel Rogers has introduced this story in his *Italy* (pt. i. 18, 1822). He says the bride was Ginevra, only child of Orsini, “an indulgent father;” and that the bridegroom was Francesco Doria, “her playmate from birth, and her

first love.” The chest, he says, was an heirloom, “richly carved by Antony, of Trent, with Scripture stories from the life of Christ.” It came from Venice, and had “held the ducal robes of some old ancestors.” After the accident, Francesco, weary of life, flew to Venice, and “flung his life away in battle with the Turks;” Orsini went deranged, and spent the life-long day “wandering in quest of something he could not find.” It was fifty years afterwards that the skeleton was discovered in the chest.

Collet, in his *Relics of Literature*, gives a similar story.

In the *Causes Célèbres* is another example.

A similar story is attached to Marwell Old Hall, once the residence of the Seymours, and subsequently of the Dacre family, and “the very chest is now the property of the Rev. J. Haygarth, rector of Upham.”—*Post-Office Directory*.

The same tale is told of a chest in Bramshall, Hampshire; and also of a chest in the great house at Malsanger, near Basingstoke.

Lovel (Lord), in Clara Reeve’s tale called *The Old English Baron*, appears as a ghost in the obscurity of a dim religious light (1777).

Lovel (Peregrine), a wealthy commoner, who suspects his servants of wasting his substance in riotous living; so, giving out that he is going down to his country seat in Devonshire, he returns in the disguise of an Essex bumpkin, and places himself under the care of Philip, the butler, to be taught the duties of a gentleman’s servant. Lovel finds that Philip has invited a large party to supper, that the servants assembled assume the titles and airs of their masters and mistresses, and that the best wines of the cellar are set before them. In the midst of the banquet, he appears before the party in his real character, breaks up the revel, and dismisses all the household, except Tom, whom he places in charge of the cellar and plate.—Rev. J. Townley, *High Life Below Stairs* (1759).

Lovel (William), the hero of a German novel so called, by Ludwig Tieck (1773-1853). (See LOVELL).

Love’lace (2 syl.), the chief male character in Richardson’s novel of *Clarissa Harlowe*. He is rich, proud, and crafty; handsome, brave, and gay; the most unscrupulous but finished libertine; always self-possessed, insinuating and polished (1749).

“Lovelace” is as great an improvement on “Lothario,” from which it was drawn, as Rowe’s hero [in the *Fair Penitent*] had been on the vulgar rake of Massinger.—*Encyc. Brit.*, Art. “Romance.”

Lovelace (2 syl.), a young aristocrat, who angles with flattery for the daughter of Mr. Drugget, a rich London tradesman. He fools the vulgar tradesman to the top of his bent, and stands well with him; but, being too confident of his influence, demurs to the suggestion of the old man to cut two fine yew trees at the head of the carriage drive into a Gog and Magog. Drugget is intensely angry, throws off the young man, and gives his daughter to a Mr. Woodley.—A. Murphy, *Three Weeks after Marriage*.

Love’less (*The Elder*), suitor to “The Scornful Lady” (no name given).

The Younger Loveless, a prodigal.—Beaumont and Fletcher, *The Scornful Lady* (1616).

Loveless (*Edward*), husband of Amanda. He pays undue attention to Berinthia, a handsome young widow, his wife’s cousin; but, seeing the folly of his conduct, he resolves in future to devote himself to his wife with more fidelity.—Sheridan, *A Trip to Scarborough* (1777).

Lovell (*Benjamin*), a banker, proud of his ancestry, but with a weakness for gambling.

Elsie Lovell, his daughter, in love with Victor Orme, the poor gentleman.—Wybert Reeve, *Parted*.

Lovell (*Lord*). Sir Giles Overreach fully expected that his lordship would marry his daughter Margaret; but he married Lady Allworth, and assisted Margaret in marrying Tom Allworth, the man of her choice. (See **LOVEL**).—Massinger, *A New Way to Pay Old Debts* (1628).

Lovely Obscure (*The*), Am’adis of Gaul. Same as Belten’ebros.

The great Amādis, when he assumed the name of “The Lovely Obscure,” dwelt either eight years or eight months, I forget which, upon a naked rock, doing penance for some unkindness shown him by the Lady Ori’na. [*The rock is called “The Poor Rock.”*—Cervantes, *Don Quixote*, I. iii. 1 (1605).

Love'more (2 *syl.*), a man fond of gaiety and pleasure, who sincerely loves his wife; but, finding his home dull, and that his wife makes no effort to relieve its monotony, seeks pleasure abroad, and treats his wife with cold civility and formal politeness. He is driven to intrigue, but, being brought to see its folly acknowledges his faults, and his wife resolves "to try to keep him" by making his home more lively and agreeable.

Mrs. Lovemore (2 *syl.*), wife of Mr. Lovemore, who finds if "she would keep her husband" to herself, it is not enough to "be a prudent manager, careless of her own comforts, not much given to pleasure; grave, retired, and domestic; to govern her household, pay the tradesman's bills, and love her husband;" but to these must be added some effort to please and amuse him, and to make his home bright and agreeable to him.—A. Murphy, *The Way to Keep Him* (1760).

Lovers (*Romantic*). The favorites of distinguished men:

ARISTOTLE and HEPYLLIS.

BOCCACCIO and Fiammetta [*Maria*, daughter of Robert of Naples].

BURNS and Highland Mary [either *Mary Campbell* or *Mary Robinson*].

BYRON and Teresa [Guiccioli].

CATULLUS and the Lady Clodia, called "Lesbia."

CHARLES II. of England and Barbara Villiers [duchess of Cleveland]; Louise Renée de Kerouaille [duchess of Portsmouth]; and Nell Gwynne.

CHARLES VII. of France and Agnes Sorel.

CID (*The*) and the fair Ximēna, afterwards his wife.

DANTE and Beatrice [Portinari].

EPICURUS and Leontium.

FRANCOIS I. and la duchesse d'Etampes [*Mdlle. d'Heilly*].

GEORGE I. and the duchess of Kendal [*Erangard Melrose de Schulemberg*].

GEORGE II. and Mary Howard, duchess of Suffolk.

GEORGE III. and the fair quakeress [*Hannah Lightfoot*].

GEORGE IV. and Mrs. Mary Darby Robinson, called "Perdita" (1758-1800); Mrs. Fitzherbert, to whom he was privately married in 1785; and the countess of Jersey.

GOETHE and the frau von Stein.

HABINGTON, the poet, and Castāra [*Lucy Herbert*, daughter of Lord Powis], afterwards his wife.

HAZLITT and Sarah Walker.

HENRI II. and Diane de Poitiers.

HENRI IV. and La Belle Gabrielle [d'Estrées].

HENRY II. and the fair Rosamond [*Jane Clifford*].

HORACE and Lesbia.

HELOISE and Abelard.

LAMARTINE and Elvire, the Creole Girl.

LOUIS XIV. and Mdlle. de la Vallière; Mde. de Montespan; Mdlle. de Fontage.

LOVELACE and the divine Althēa, also called Lucasta [*Sacheverell*].

MIRABEAU and Mde. Nehra.

NELSON and Lady Hamilton.

PERICLES and Aspasia.

PETRARCH and Laura [*wife of Hugues de Sade*].

PLATO and Archianassa.

PRIOR and Chloe, or Cloe, the cobbler's wife of Linden Grove.

RAPHAEL and La Fornarina, the baker's daughter.

ROUSSEAU and Julie [*la comtesse d'Houdetot*].

SCARRON and Mde. Maintenon, afterwards his wife.

SIDNEY and Stella [*Penelope Devereux*].

SPENSER and Rosalind [*Rose Lynde*, of Kent].

STERNE (in his old age) and Eliza [*Mrs. Draper*].

STESECHOROS and Himēra.

SURREY (*Henry Howard, earl of*) and Geraldine, who married the earl of Lincoln. (See GERALDINE).

SWIFT and (1) Stella [*Hester Johnson*]; (2) Vanessa [*Esther Van Vanhomrigh*].

TASSO and Leonora, or Eleanora [d'Este].

THEOCRITOS and Myrto.

WALLER and Sacharissa [*Lady Dorothea Sidney*].

WILLIAM IV., as duke of Clarence, and Mrs. Jordan [*Dora Bland*].

WOLSEY and Mistress Winter.

WYAT and Anna [*Anne Boleyn*], purely platonic.

Lovers Struck by Lightning, John Hewit and Sarah Drew of Stanton Harcourt, near Oxford (July 31, 1718). Gay gives a full description of the incident in one of his letters. On the morning that they obtained the consent of their parents to the match, they went together into a field to gather wild flowers, when a thunderstorm overtook them and both were killed. Pope wrote their epitaph.

✱ Probably Thomson had this incident in view in his tale of Celadon and Amelia.—See *Seasons* (“Summer,” 1727).

Lovers’ Leap. The leap from the Leuca’dian promontory into the sea. This promontory is in the island of Leucas or Leucadia, in the Ionian Sea. Sappho threw herself therefrom when she found her love for Phaon was not requited.

A precipice on the Guadalhorce (4 syl.), from which Manuel and Laila cast themselves, is also called “The Lovers’ Leap.” (See LAILA).

Lovers’ Vows, altered from Kotzebue’s drama, by Mrs. Inchbald (1800). Baron Wildenhaim, in his youth, seduced Agatha Friburg, and then forsook her. She had a son, Frederick, who in due time became a soldier. While on furlough, he came to spend his time with his mother, and found her reduced to abject poverty, and almost starved to death. A poor cottager took her in, while Frederick, who had no money, went to beg charity. Count Wildenhaim was out with his gun, and Frederick asked alms of him. The count gave him a shilling; Frederick demanded more, and being refused, seized the baron by the throat. The keepers soon came up, collared him, and put him in the castle dungeon. Here he was visited by the chaplain, and it came out that the count was his father. The chaplain being appealed to, told the count the only reparation he could make would be to marry Agatha, and acknowledge the young soldier to be his son. The advice he followed, and Agatha Friburg, the beggar, became the Baroness Wildenhaim, of Wildenhaim Castle.

Love’rule (*Sir John*), a very pleasant gentleman, but wholly incapable of ruling his wife, who led him a miserable dance.

Lady Loverule, a violent termagant, who beat her servants, scolded her husband, and kept her house in constant hot water, but was reformed by

Zakel Jobson, the cobbler. (See DEVIL TO PAY).—C. Coffey, *The Devil to Pay* (died 1745).

Love'well, the husband of Fanny Sterling, to whom he has been clandestinely married for four months.—Colman and Garrick, *The Clandestine Marriage* (1766).

Loving-Land, a place where Neptune held his “nymphall,” or feast given to the sea-nymphs.

[*He*] his Tritons made proclaim, a nymphall to be held
In honor of himself in Loving-land, where he
The most selected nymphs appointed had to be.

Drayton, *Polyolbion*, xx. (1622).

Lovinski (*Baron*), the friend of Prince Lupauski, under whose charge the Princess Lodois'ka (4 syl.) is placed during a war between the Poles and the Tartars. Lovinski betrays his trust by keeping the princess a virtual prisoner, because she will not accept him as a lover. The Count Floreski makes his way into the castle, and the baron seeks to poison him, but at this crisis the Tartars invade the castle, the baron is slain, and Floreski marries the princess.—J.P. Kemble, *Lodoiska* (a melodrama).

Low-Heels and High-Heels, two factions in Lilliput. The High-heels were opposed to the emperor, who wore low heels, and employed Low-heels in his cabinet. Of course the Low-heels are the whigs, and low-church party, and the High-heels, the tories and high-church party. (See BIG-ENDIANS).—Swift, *Gulliver's Travels* ("Voyage to [Lilliput](#)," 1727).

Lowestoffe (*Reginald*), a young Templar.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Lowrie (*Dan*), thoroughly debased ruffian, who beats his noble daughter, plans again and again to murder or maim an honest man who has defended himself successfully when assailed, and is by mistake, set upon in the dark by the accomplices he has set in ambush for Fergus Derrick and wounded mortally. His last act is to strike blindly at Joan, his daughter.—Frances Hodgson Burnett, *That Lass o' Lowrie's* (1877).

Lowther (*Jack*), a smuggler.—Sir W. Scott, *Redgauntlet* (time, George III.).

Loyal Subject (*The*), Archas, general of the Muscovites, and the father of Colonel Theodore.—Beaumont and Fletcher, *The Loyal Subject* (1618).

Loyale Epée (*La*), “the honest soldier,” Marshal de MacMahon (1808, president of France from 1873 to 1879).

Loys de Dreux, a young Breton nobleman who joined the Druses, and was appointed their prefect.

Loys (2 *syl.*) the boy stood on the leading prow,
Conspicuous in his gay attire.

Robert Browning, *The Return of the Druses*, i.

Luath (2 *syl.*), Cuthulin’s “swift-footed hound.”—Ossian, *Fingal*, ii.
Fingal had a dog called “Luath” and another called “Bran.”

In Robert Burns’ poem, called *The Twa Dogs*, the poor man’s dog, which represents the peasantry, is called “Luath” and the gentleman’s dog is “Cæsar.”

Lucan (*Sir*), sometimes called “Sir Lucas,” butler of King Arthur, and a knight of the Round Table.—Sir T. Malory, *History of Prince Arthur* (“Lucan,” ii. 160; “Lucas,” ii. 78; 1470).

Lucasta, whom Richard Lovelace celebrates, was Lucy Sacheverell. (*Lucycasta* or *Lux casta*, “chaste light.”)

Lucentio, son of Vicentio of Pisa. He marries Bianca, sister of Katharina, “the Shrew” of Padua.—Shakespeare, *Taming of the Shrew* (1594).

Lucetta, waiting-woman of Julia, the lady-love of Proteus (one of the heroes of the play).—Shakespeare, *The Two Gentlemen of Verona* (1594).

Lu’cia, daughter of Lucius (one of the friends of Cato at Utica, and a member of the mimic senate). Lucia was loved by both the sons of Cato, but she preferred the more temperate Porcius to the vehement Marcus. Marcus being slain, left the field open to the elder brother.—Addison, *Cato* (1713).

Lucia, in *The Cheats of Scapin*, Otway’s version of *Les Fourberies de Scapin*, by Molière. Lucia, in Molière’s comedy, is called “Zerbinette;” her father, Thrifty, is called “Argante;” her brother, Octavian, is “Octave;” and

her sweetheart, Leander, son of Gripe, is called by Molière, “Léandre, son of Géronte” (2 *syl.*).

Lucia (St.) Struck on St. Lucia's thorn, on the rack, in torment, much perplexed and annoyed. St. Lucia was a virgin martyr, put to death at Syracuse, in 304. Her *fête*-day is December 13. The “thorn” referred to is in reality, the point of a sword, shown in all paintings of the saint, protruding through the neck.

If I don't recruit ... I shall be struck upon St. Lucia's thorn.—Cervantes, *Don Quixote*, II. i. 3 (1615).

Lucia di Lammermoor, called by Sir W. Scott, “Lucy Ashton,” sister of Lord Henry Ashton, of Lammermoor. In order to retrieve the broken fortune of the family, Lord Henry arranged a marriage between his sister and Lord Arthur Bucklaw, *alias* Frank Hayston, laird of Bucklaw. Unknown to the brother, Edgardo (*Edgar*), master of Ravenswood, (whose family had long had a feud with the Lammermoors), was betrothed to Lucy. While Edgardo was absent in France, Lucia (*Lucy*) is made to believe he is unfaithful to her, and in her despair she consents to marry the laird of Bucklaw, but on the wedding night she stabs him, goes mad, and dies.—Donizetti, *Lucia di Lammermoor* (an opera, 1835); Sir W. Scott, *The Bride of Lammermoor* (time, William III.).

Luci'ana, sister of Adrian'a. She marries Antipholus, of Syracuse.—Shakespeare, *Comedy of Errors* (1593).

Lu'cida, the lady-love of Sir Ferramont.—Spenser, *Faëry Queen*, iv. 5 (1596).

Lucifer is described by Dantê as a huge giant, with three faces: one red, indicative of anger; one yellow, indicative of envy; and one black, indicative of melancholy. Between his shoulders, the poet says, there shot forth two enormous wings, without plumage, “in texture like a bat's.” With these “he flapped i' the air,” and “Cocy'tus to its depth was frozen.” “At six eyes he wept,” and at every mouth he champed a sinner.—Dantê, *Hell*, xxxiv. (1301).

Lucif'era (*Pride*), daughter of Pluto and Proser'pina. Her usher was Vanity. Her chariot was drawn by six different beasts, on each of which was seated one of the queen's counsellors. The foremost beast was an ass, ridden by Idleness, who resembled a monk; paired with the ass was a swine, on which rode Gluttony, clad in vine leaves. Next came a goat, ridden by Lechery, arrayed in green; paired with the goat was a camel, on which rode Avarice, in threadbare coat and cobbled shoes. The next beast was a wolf, bestrid by Envy, arrayed in a kirtle full of eyes; and paired with the wolf was a lion, bestrid by Wrath, in a robe all blood-stained. The coachman of the team was Satan.

Lo? underneath her scornful feet was lain
A dreadful dragon, with a hideous train;
And in her hand she held a mirror bright,
Wherein her face she often viewēd fain.

Spenser, *Faëry Queen*, i. 4 (1590).

Lucille. Brunette, in love with and beloved by *Lord Alfred*. They are separated by circumstances, and meet again when Alfred's promise to another woman hinders a marriage between Lucille and her lover. She remains single and becomes a Sister of Mercy.—*Lucille*, poem, by Owen Meredith, (Robert, Lord Lytton).

Lucinda, the daughter of opulent parents, engaged in marriage to Cardenio, a young gentleman of similar rank and equal opulence. Lucinda was, however, promised by her father in marriage to Don Fernando, youngest son of the Duke Ricardo. When the wedding day arrived, the young lady fell into a swoon, and a letter informed Don Fernando that the bride was married already to Cardenio. Next day, she left the house privately, and took refuge in a convent, whence she was forcibly abducted by Don Fernando. Stopping at an inn, the party found there Dorothea, the wife of Don Fernando, and Cardenio, the husband of Lucinda, and all things arranged themselves satisfactorily to the parties concerned.—Cervantes, *Don Quixote*, I. iv. (1605).

Lucinda, the bosom friend of Rosetta; merry, coquettish, and fit for any fun. She is the daughter of Justice Woodcock, and falls in love with Jack

Eustace, against her father's desire. Jack, who is unknown to the justice, introduces himself into the house, as a music-master; and Sir William Meadows induces the old man to consent to the marriage of the young people.—I. Bickerstaff, *Love in a Village*.

Lucinda, referred to by the poet Thomson in his *Spring*, was Lucy Fortescue, daughter of Hugh Fortescue, of Devonshire, and wife of Lord George Lyttelton.

O Lyttelton....

Courting the Muse, thro' Hagely Park thou strayest....

Perhaps thy loved Lucinda shares thy walk,

With soul to thine attuned.

Thomson, *The Seasons* ("Spring," 1728).

Lucinde (2 syl.), daughter of Sganarelle. As she has lost her spirit and appetite, her father sends for four physicians, who all differ as to the nature of the malady and the remedy to be applied. Lisette (her waiting-woman) sends in the meantime for Clitandre, the lover of Lucinde, who comes under the guise of a mock doctor. He tells Sganarelle the disease of the young lady must be reached through the imagination, and prescribes the semblance of a marriage. As his assistant is in reality a notary, the mock marriage turns out to be a real one.—Molière, *L'Amour Médecin* (1665).

Lucinde (2 syl.), daughter of Géronte (2 syl.). Her father wanted her to marry Horace; but as she was in love with Léandre, she pretended to have lost the power of articulate speech, to avoid a marriage which she abhorred. Sganarelle, the faggot-maker, was introduced as a famous dumb doctor, and soon saw the state of affairs; so he took with him Léandre as an apothecary, and the young lady received a perfect cure from "pills matrimoniac."—Molière, *Le Médecin Malgré Lui* (1666).

Lu'cio, a fantastic, not absolutely bad, but vicious and dissolute. He is unstable, "like a wave of the sea, driven by the wind and tossed," and has no restraining principle.—Shakespeare, *Measure for Measure* (1603).

Lucip'pe (3 syl.), a woman attached to the suite of the princess Calis (sister of Astorax, king of Paphos).—Beaumont and Fletcher, *The Mad*

Lover (1618).

Lu'cius, son of Coillus; a mythical king of Britain. Geoffrey says he sent a letter to Pope Eleutherius (177-193) desiring to be instructed in the Christian religion, whereupon the pope sent over Dr. Faganus and Dr. Duvanus for the purpose. Lucius was baptized, and "people from all countries" with him. The pagan temples in Britain were converted into churches, the archflamens into archbishops, and the flamens into bishops. So there were twenty-eight bishops and three archbishops.—*British History*, iv. 19, (1470).

He our flamens' seats who turned to bishops' sees,
Great Lucius, that good king to whom we chiefly owe
This happiness we have—Christ crucified to know.
Drayton, *Polyolbion*, viii. (1612).

After baptism, St. Lucius abdicated, and became a missionary in Switzerland, where he died a martyr's death.

Lucius (Caius), general of the Roman forces in Britain, in the reign of king Cym'beline (3 *syl.*).—Shakespeare, *Cymbeline* (1605).

Lucius Tiberius, general of the Roman army, who wrote to King Arthur, commanding him to appear at Rome to make satisfaction for the conquests he had made, and to receive such punishment as the senate might think proper to pass on him. This letter induced Arthur to declare war with Rome. So, committing the care of government to his nephew Modred, he marched to Lyonaise (in Gaul), where he won a complete victory, and left Lucius dead on the field. He now started for Rome; but being told that Modred had usurped the crown, he hastened back to Britain, and fought the great battle of the West, where he received his death wound from the hand of Modred.—Geoffrey, *British History*, ix. 15-20; x (1142).

Great Arthur did advance
To meet, with his allies, that puissant force in France
By Lucius thither led.

Drayton, *Polyolbion*, iv. (1612).

Luck of Roaring Camp. A baby born in a mining-camp, loses his mother in the first hour of his life, and is adopted by “the boys.” A run of success having followed mining operations since his birth, he is named “Luck.” His cabin is kept clean, a rosewood cradle brought fifty miles for his use, “the boys” take turns in holding him, and must be clean before they can do it. He is taken daily up the “gulch,” to be in the shade while they work, but “Kentuck” is his chief guardian. One night a freshet carries off Kentuck’s hut, the owner and “The Luck.” Man and baby are picked up below; the child is dead, the man dying, “He’s a takin’ me with him. Tell the boys I’ve got ‘The Luck’ with me now!” and the strong man clinging to the frail babe as a drowning man is said to cling to a straw, drifted away with the shadowy river that flows forever to the unknown sea.—Bret Harte, *The Luck of Roaring Camp* (1870).

Lucre’*tia*, daughter of Spurius Lucretius, prefect of Rome, and wife of Tarquinius Collati’nus. She was dishonored by Sextus, the son of Tarquinius Superbus. Having avowed her dishonor in the presence of her father, her husband, Junius Brutus, and some others, she stabbed herself.

This subject has been dramatized in *French* by Ant. Vincent Arnault, in a tragedy called *Lucrece* (1792); and by François Ponsard in 1843. In *English*, by Thomas Heywood, in a tragedy entitled *The Rape of Lucrece* (1630); by Nathaniel Lee, entitled *Lucius Junius Brutus* (seventeenth century); and by John H. Payne, entitled *Brutus or the Fall of Tarquin* (1820). Shakespeare selected the same subject for his poem entitled *The Rape of Lucrece* (1594).

Lucrezia di Borgia, daughter of Pope Alexander VI. She was thrice married, her last husband being Alfonso, duke of Ferra’ra. Before this marriage, she had a natural son, named Genna’ro, who was brought up by a Neapolitan fisherman. When grown to manhood, Gennaro had a commission given him in the army, and in the battle of Rim’ini he saved the life of Orsini. In Venice he declaimed freely against the vices of Lucrezia di Borgia, and on one [occasion](#) he mutilated the escutcheon of the duke, by knocking off the B, thus converting Borgia into Orgia. Lucrezia insisted that the perpetrator of this insult should suffer death by poison; but when she discovered that the offender was her own son, she gave him an antidote, and

released him from jail. Scarcely, however, was he liberated, than he was poisoned at a banquet given by the Princess Neg'roni. Lucrezia now told Gennaro that he was her own son, and died as her son expired.—Donizetti, *Lucrezia di Borgia* (an opera, 1834).

✱✱ Victor Hugo has a drama entitled *Lucrèce Borgia*.

Lucullus, a wealthy Roman, noted for his banquets and self-indulgence. On one occasion, when a superb supper had been prepared, being asked who were to be his guests, he replied, "Lucullus will sup to-night with Lucullus" (B.C. 110-57).

Ne'er Falernian threw a richer
Light upon Lucullus' tables.
Longfellow, *Drinking Song*.

Luc'umo, a satrap, chieftain, or khedive among the ancient Etruscans. The over-king was called *lars*. Servius, the grammarian says: "Lŭcŭmo *rex* sonat linguâ Etruscâ;" but it was such a king as that of Bavaria in the empire of Germany, where the king of Prussia is the *lars*.

And plainly and more plainly
Now might the burghers know,
By port and vest, by horse and crest,
Each warlike lucumo.
Lord Macaulay, *Lays of Ancient Rome* ("Horatius," xxiii., 1842).

Lucy, a dowerless girl, betrothed to Amidas. Being forsaken by him for the wealthy Philtra, she threw herself into the sea, but was saved by clinging to a chest. Both being drifted ashore, it was found that the chest contained great treasures, which Lucy gave to Bracidas, the brother of Amidas, who married her. In this marriage, Bracidas found "two goodly portions, and the better she."—Spenser, *Faëry Queen*, v. 4 (1596).

Lucy Fountain. The heroine of *Love Me Little, Love Me Long*. She has sundry suitors, each backed by her uncle or her aunt, and chooses for herself a stalwart, handsome sailor, David Dodd by name, who adores her.

She figures as a devoted wife and mother in *Very Hard Cash*, Charles Reade.

Lucy, daughter of Mr. Richard Wealthy, a rich London merchant. Her father wanted her to marry a wealthy tradesman, and as she refused to do so, he turned her out of doors. Being introduced as a *fille de joie* to Sir George Wealthy, “the minor,” he soon perceived her to be a modest girl, who had been entrapped, and he proposed marriage. When the facts of the case were known, Mr. Wealthy and the Sir William (the father of the young man) were delighted at the happy termination of what might have proved a most untoward affair.—S. Foote, *The Minor* (1760).

Lucy [GOODWILL], a girl of 16, and a child of nature, reared by her father, who was a widower. “She has seen nothing,” he says; “she knows nothing, and, therefore, has no will of her own.” Old Goodwill wished her to marry one of her relations, that his money might be kept in the family; but Lucy had “will” enough of her own to see that her relations were boobies, and selected for her husband a big, burly footman, named Thomas.—Fielding, *The Virgin Unmasked*.

Lucy [LOCKIT], daughter of Lockit, the jailer, a foolish young woman, who, decoyed by Captain Macheath, under the specious promise of marriage, effected his escape from jail. The captain, however, was recaptured, and condemned to death; but, being reprieved, confessed himself married to Polly Peachum, and Lucy was left to seek another mate.

How happy could I be with either [*Lucy or Polly*],
Were t’other dear charmer away!

J. Gay, *The Beggars Opera*, ii. 2 (1727).

Miss Fenton (duchess of Bolton) was the original “Lucy Lockit” (1708-1760).

Lucy and Colin. Colin was betrothed to Lucy, but forsook her for a bride “thrice as rich as she.” Lucy drooped, but was present at the wedding; and when Colin saw her, “the damps of death bedewed his brow, and he died.” Both were buried in one tomb, and many a hind and plighted maid resorted thither, “to deck it with garlands and true love knots.”—T. Tickell, *Lucy and Colin*.

✱ Vincent Bourne has translated this ballad into Latin verse.

Through all Tickell's works there is a strain of ballad thinking.... In this ballad [*Lucy and Colin*], he seems to have surpassed himself. It is, perhaps, the best in our language.—Goldsmith, *Beauties of English Poetry* (1767).

Lucyl'ius (B.C. 148-103), the father of Roman satire.

I have presumed, my lord, for to present
With this poor Glasse, which is of trustie Steele [*satire*],
And came to me by wil and testament
Of one that was a Glassmaker [*satirist*] indeede:
Lucylius, this worthy man was namde.

G. Gascoigne, *The Steele Glas* (died 1577).

Lud, son of Heli, who succeeded his father as king of Britain. "Lud rebuilt the walls of Trinovantum, and surrounded the city with innumerable towers ... for which reason it was called Kaer-lud, Anglicized into Ludton, and softened into London.... When dead, his body was buried by the gate ... Parthlud, called in Saxon Ludes-gate."—Geoffrey, *British History*, iii. 20 (1142).

... that mighty Lud, in whose eternal name Great London still shall live (by him rebuildled). Drayton, *Polyolbion*, viii. (1612).

("Parth-lud," in Latin *Porta-Lud*).

Lud (*General*), the leader of distressed and riotous artisans in the manufacturing districts of England, who, in 1811, endeavoured to prevent the use of power-looms.

Luddites (2 *syl.*), the riotous artisans who followed the leader called General Lud.

Above thirty years before this time, an imbecile named Ned Lud, living in a village in Leicestershire, being tormented by some boys, ... pursued one of them into a house, and ... broke two stocking-frames. His name was taken by those who broke power-looms.—H. Martineau.

Ludovico, chief minister of Naples. He heads a conspiracy to murder the king and seize the crown. Ludovico is the craftiest of villains, but, being caught in his own guile, he is killed.—Sheil, *Evadne*, or *The Statue* (1820).

Ludwal or **Idwal**, son of Roderick the Great, of North Wales. He refused to pay Edgar, king of England, the tribute which had been levied ever since the time of Æthelstan. William of Malmesbury tells us that Edgar commuted the tribute for 300 wolves' heads yearly; the wolf-tribute was paid for three years, and then discontinued, because there were no more wolves to be found.

O, Edgar! who compelledst our Ludwal hence to pay
Three hundred wolves a year for tribute unto thee.

Drayton, *Polyolbion*, ix. (1612).

Lufra, Douglas's dog, "the fleetest hound in all the North."—Sir W. Scott, *Lady of the Lake* (1810).

Ellen, the while, with bursting heart,
Remained in lordly bower apart ...
While Lufra, crouching at her side,
Her station claimed with jealous pride.

Sir W. Scott, *Lady of the Lake*, vi. 23 (1810).

Lu'gier, the rough, confident tutor of Oriana, etc., and chief engine whereby "the wild goose" Mirabel is entrapped into marriage with her.—Beaumont and Fletcher, *The Wild-goose Chase* (1652).

Luke, brother-in-law of "the city madam." He was raised from a state of indigence into enormous wealth by a deed of gift of the estates of his brother, Sir John Frugal, a retired merchant. While dependent on his brother, Lady Frugal ("the city lady") treated Luke with great scorn and rudeness; but, when she and her daughter became dependent on him, he cut down the superfluities of the fine lady to the measure of her original state—as daughter of Goodman Humble, farmer.—Massinger, *The City Madam* (1639).

Massinger's best characters are the hypocritical "Luke" and the heroic "Marullo."—W. Spalding.

Luke, patriarch's nuncio, and bishop of the Druses. He terms the Druses,

... the docile crew

My bezants went to make me bishop of.

Robert Browning, *The Return of the Druses*, v.

Luke (Sir) or SIR LUKE LIMP, a tuft-hunter, a devotee to the bottle, and a hanger-on of great men for no other reason than mere snobbism. Sir Luke will "cling to Sir John till the baronet is superseded by my lord; quitting the puny peer for an earl, and sacrificing all three to a duke."—S. Foote, *The Lane Lover*.

Luke's Bird (*St.*), the ox.

Luke's Iron Crown. George and Luke Dosa headed an unsuccessful revolt against the Hungarian nobles in the sixteenth century. Luke was put to death by a red-hot iron crown, in mockery of his having been proclaimed king.

This was not an unusual punishment for those who sought regal honors in the Middle Ages. Thus, when Tancred usurped the crown of Sicily, Kaiser Heinrich VI. of Germany, set him on a red-hot iron throne, and crowned him with a red-hot iron crown (twelfth century).

* The "iron crown of Lombardy" must not be mistaken for an iron crown of punishment. The former is one of the nails used in the Crucifixion, beaten out into a thin rim of iron, magnificently set in gold, and adorned with jewels. Charlemagne and Napoleon I. were both crowned with it.

Lully (*Raymond*), an alchemist who searched for the philosopher's stone by distillation, and made some useful chemical discoveries. Lully was also a magician and a philosophic dreamer. He is generally called *Doctor Illuminātus* (1235-1315).

He talks of Raymond Lully and the ghost of Lilly [*q.v.*]. W. Congreve, *Love for Love*, iii. (1695).

Lumbercourt (*Lord*), a voluptuary, greatly in debt, who consented, for a good money consideration, to give his daughter to Egerton McSycophant. Egerton, however, had no fancy for the lady, but married Constantia, the girl of his choice. His lordship was in alarm lest this *contretemps* should be his ruin; but Sir Pertinax told him the bargain should still remain good if Egerton's younger brother, Sandy, were accepted by his lordship instead. To this his lordship readily agreed.

Lady Rodolpha Lumbercourt, daughter of Lord Lumbercourt, who, for a consideration, consented to marry Egerton McSycophant; but, as Egerton had no fancy for the lady, she agreed to marry Egerton's brother, Sandy, on the same terms.

"As I ha' nae reason to have the least affection till my Cousin Egerton, and as my intended marriage with him was entirely an act of obedience till my grandmother, provided my Cousin Sandy will be as agreeable till her ladyship as my Cousin Charles here would have been, I have nae the least objection till the change. Ay, ay, one brother is as good to Rodolpha as another."—C. Macklin, *The Man of the World*, v. (1764).

Lumbey (*Dr.*), a stout, bluff-looking gentleman, with no shirt-collar, and a beard that had been growing since yesterday morning; for the doctor was very popular, and the neighborhood prolific.—C. Dickens, *Nicholas Nickleby* (1838).

Lumley (*Captain*), in the royal army under the duke of Montrose.—Sir. W. Scott, *Old Mortality* (time, Charles II.).

Lumon, a hill in Inis-Huna, near the residence of Sulmalla. Sulmalla was the daughter of Conmor (king of Inis-Huna) and his wife, Clun'-galo.—Ossian, *Temora*.

Where art thou, beam of light? Hunters from the mossy rock, saw you the blue-eyed fair? Are her steps on grassy Lumon, near the bed of roses? Ah me! I beheld her bow in the hall. Where art thou, beam of light?

Lumpkin (*Tony*), the rough, good-natured booby son of Mrs. Hardcastle, by her first husband. Tony dearly loved a practical joke, and was fond of low society, spending most of his time at the tavern, where he could air his conceit and self-importance. He is described as "an awkward booby, reared

up and spoiled at his mother's apron-string;" and "if burning the footman's shoes, frightening the maids, and worrying the kittens, be humorous," then Tony was indeed a humorous fellow. By his blundering he first gets everybody into difficulties and then by fresh blunders brings everything right again.—Oliver Goldsmith, *She Stoops to Conquer* (1773).

Lun. So John Rich called himself when he performed "harlequin." It was John Rich who introduced pantomime (1681-1761).

On one side Folly sits, by some called Fun;
And on the other his archpatron, Lun.

Churchill.

Luna (*Il contê di*), uncle of Manri'co. He entertains a base passion for the Princess Leonōra, who is in love with Manrico; and, in order to rid himself of his rival, is about to put him to death, when Leonora promises to give herself to him if he will spare her lover. The count consents; but, while he goes to release his captive, Leonora poisons herself.—Verdi, *Il Trovato'rê* (an opera, 1853).

Lundin (*Dr. Luke*), the chamberlain at Kinross.—Sir W. Scott, *The Abbot* (time, Elizabeth).

Lundin (*The Rev. Sir Louis*), town clerk of Perth.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Lunsford (*Sir Thomas*), governor of the Tower. A man of such vindictive temper that the name was used as a terror to children.

Made children with your tones to run for't,
As bad as Bloody-bones or Lunsford.

S. Butler, *Hudibras*, iii. 2, line 1112 (1678).

From Fielding and from Vavasour,
Both ill-affected men;
From Lunsford eke deliver us,
That eateth childëren.

Lupauski (*Prince*), father of Princess Lodois'ka (4 syl.).—J. P. Kemble, *Lodoiska* (a melodrama).

Lu'pin (*Mrs.*), hostess of the Blue Dragon. A buxom, kind-hearted woman, ever ready to help any one over a difficulty.—C. Dickens, *Martin Chuzzlewit* (1844).

Lu'ria, a noble Moor, single-minded, warm-hearted, faithful and most generous; employed by the Florentines to lead their army against the Pisans (fifteenth century). Luria was entirely successful; but the Florentines, to lessen their obligation to the conqueror, hunted up every item of scandal they could find against him: and, while he was winning their battles, he was informed that he was to be brought to trial to answer these floating censures. Luria was so disgusted at this that he took poison to relieve the state, by his death, of a debt of gratitude which the republic felt too heavy to be borne.—Robert Browning, *Luria*.

Lu'siad, the adventures of the Lusians (*Portuguese*), under Vasquez da Gama, in their discovery of India. Bacchus was the guardian power of the Mohammedans, and Venus or Divine Love of the Lusians. The fleet first sailed to Mozambique, then to Quil'oa, then to Melinda (in Africa), where the adventurers were hospitably received and provided with a pilot to conduct them to India. In the Indian Ocean, Bacchus tried to destroy the fleet; but the "silver star of Divine Love" calmed the sea, and Gama arrived at India in safety. Having accomplished his object, he returned to Lisbon.—Camoens, *The Lusiad*, in ten books (1572).

*✱ Vasquez da Gama sailed thrice to India: (1) in 1497, with four vessels. This expedition lasted two years and two months. (2) In 1502, with twenty ships. In this expedition he was attacked by Zamorin, king of Calicut, whom he defeated, and returned to Lisbon the year following. (3) When John III. appointed him viceroy of India. He established his government at Cochin, where he died in 1525. The story of *The Lusiad* is the first of these expeditions.

Lusignan [D'OUTREMER], king of Jerusalem, taken captive by the Saracens, and confined in a dungeon for twenty years. When 80 years old,

he was set free by Osman, the sultan of the East, but died within a few days.
—A. Hill, *Zara* (adapted from Voltaire's tragedy).

Lusita'nia, the ancient name of Portugal; so called from Lusus, the companion of Bacchus in his travels. This **Lusus** colonized the country, and called it "Lusitania," and the colonists "Lusians."—Pliny, *Historia Naturalis*, iii. 1.

Luther (*The Danish*), Hans Tausen. There is a stone in Viborg called "Tausensminde," with this inscription: "Upon this stone, in 1528, Hans Tausen first preached Luther's doctrine in Viborg."

Lutin, the gypsy page of Lord Dalgarno.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Lux Mundi, Johann Wessel; also called *Magister Contradictionum*, for his opposition to the Scholastic philosophy. He was the predecessor of Luther (1419-1489).

Luz, a bone which the Jews affirm remains uncorrupted till the last day, when it will form the nucleus of the new body. This bone Mahomet called *Al Ajb*, or the rump bone.

Eben Ezra and Manasseh ben Israil say this bone is in the rump.

The learned rabbins of the Jews
Write, there's a bone, which they call luez (1 syl.)
I' the rump of man.

S. Butler, *Hudibras*, iii. 2 (1678).

Lyæus ("spleen-melter"), one of the names of Bacchus.

He perchance the gifts
Of young Lyæus, and the dread exploits,
May sing.

Akenside, *Hymn to the Naiads* (1767).

Lyb'ius (*Sir*), a very young knight who undertook to rescue the lady of Sinadone. After overcoming sundry knights, giants, and enchanters, he entered the palace, when the whole edifice fell to pieces, and a horrible serpent coiled about his neck and kissed him. The spell being broken, the serpent turned into the lady of Sinadone, who became Sir Lybius's bride.—*Libeaux* (a romance).

Lyca'on, king of Arcadia, instituted human sacrifices and was metamorphosed into a wolf. Some say all his sons were also changed into wolves, except one named Nictimus. Oh that

Of Arcady the beares
Might plucke away thine ears;
The wilde wolf, Licāon',
Bite asondre thy backe-bone.

J. Skelton, *Philip Sparow* (time, Henry VIII.).

For proof, when with Lycā'on's tyranny
Man durst not deal, then did Jove....
Him fitly to the greedy wolf transform.

Lord Brooke, *Declination of Monarchy* (1633).

Lychor'ida, nurse of Mari'na, who was born at sea. Marina was the daughter of Pericles, prince of Tyre, and his wife, Thais'a.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Lyc'idas, the name under which Milton celebrates the untimely death of Edward King, fellow of Christ's College, Cambridge. Edward King was drowned in the passage from Chester to Ireland, August 10, 1637. He was the son of Sir John King, secretary for Ireland.

* * Lycīdas is the name of a shepherd in Virgil's *Eclogue*, iii.

Lycome'des (4 *syl.*), king of Scyros, to whose court Achillēs was sent, disguised as a maiden, by his mother Thetis, who was anxious to prevent his going to the Trojan war.

Lydia, daughter of the king of Lydia, was sought in marriage by Alcestês, a Thracian knight. His suit being rejected, he repaired to the king of Armenia, who gave him an army, with which he besieged Lydia. He was persuaded to raise the siege, and the lady tested the sincerity of his love by a series of tasks, all of which he accomplished. Lastly, she set him to put to death his allies, and, being powerless, mocked him. Alcestês pined and died, and Lydia was doomed to endless torment in hell.—Ariosto, *Orlando Furioso*, xvii. (1516).

Lydia, lady's-maid to Widow Green. She was the sister of Truworth, ran away from home to avoid a hateful marriage, took service for the nonce, and ultimately married Waller. She was "a miracle of virtue, as well as beauty," warm-hearted, and wholly without artifice.—S. Knowles, *The Love-Chase* (1837).

Lydia Blood. (See THE LADY OF THE AROOSTOOK.)

Lydia Languish, niece and ward of Mrs. Malaprop. She had a fortune of £30,000, but, if she married without her aunt's consent, forfeited the larger part thereof. She was a great novel reader and was courted by two rival lovers—Bob Acres and Captain Absolute, whom she knew only as ensign Beverley. Her aunt insisted that she should throw over the ensign and marry the son of Sir Anthony Absolute, and great was her joy to find that the man of her own choice was that of her aunt—*nomine mutato*. Bob Acres resigned all claim on the lady to his rival.—Sheridan, *The Rivals* (1775).

Lydian Poet (*The*), Alcman of Lydia (fl. B.C. 670).

Lyddy Russell. The last New England witch of whom we have authentic record. She followed a schooner out to sea and raised a terrible storm, she riding the highest waves, shrieking with laughter. The captain, Ezra Coffin, saw her, and charging his gun with a silver bullet, shot her dead. The storm subsided at once and old Lyddy was washed ashore, clutching a bit of sail cloth, and with the silver bullet in her breast.—Clara Florida Guernsey, *Old and New* (1873).

Lygo'nes, father of Spaco'nia.—Beaumont and Fletcher, *A King or no King* (1611).

Lying Traveller (*The*), Sir John Mandeville (1300-1372).

Lying Valet (*The*), Timothy Sharp, the lying valet of Charles Gayless. He is the Mercury between his master and Melissa, to whom Gayless is about to be married. The object of his lying is to make his master, who has not a sixpence in the world, pass for a man of fortune.—D. Garrick, *The Lying Valet* (1741).

Lyle (*Annot*), daughter of Sir Duncan Campbell, the knight of Ardenvohr. She was brought up by the M'Aulays, and was beloved by Allan M'Aulay; but she married the earl of Menteith.—Sir W. Scott, *Legend of Montrose* (time, Charles I.)

Lyn'ceus, one of the Argonauts; so sharp-sighted that he could discern objects at a distance of 130 miles. Varro says he could “see through rocks and trees;” and Pliny, that he could see “the infernal regions through the earth.”

Strange tale to tel: all officers be blynde,
And yet their one eye, sharpe as Lin'ceus sight.
G. Gascoigne, *The Steele Glas* (died 1577).

Lynch (*Governor*), was a great name in Galway, Ireland. It is said that he hanged his only son out of the window of his own house (1526). The very window from which the boy was hung is carefully preserved, and still pointed out to travellers.—*Annals of Galway*.

Lynch Law, law administered by a self-constituted judge. Webster says James Lynch, a farmer of Piedmont, in Virginia, was selected by his neighbors (in 1688) to try offences on the frontier summarily, because there were no law courts within seven miles of them.

Lynchno'bians, lantern-sellers, that is, booksellers and publishers. Rabelais says they inhabit a little hamlet near Lantern-land.—Rabelais, *Pantag'ruel*, v. 33 (1545).

Lyndon (*Barry*), an Irish sharper, whose adventures are told by Thackeray. The story is full of spirit, variety, and humor, reminding one of *Gil Blas*. It first came out in *Fraser's Magazine*.

Lynette, sister of Lady Lyonors of Castle Perilous. She goes to King Arthur, and prays him to send Sir Lancelot to deliver her sister from certain knights. The king assigns the quest to Beaumains (the nickname given by Sir Kay to Gareth), who had served for a twelvemonth in Arthur's kitchen. Lynette is exceedingly indignant, and treats her champion with the utmost contumely; but, after each victory, softens towards him, and at length marries him.—Tennyson, *Idylls of the King* ("Gareth and Lynette").

✱✱ This version of the tale differs from that of the *History of Prince Arthur* (Sir T. Malory, 1470) in many respects. (See LINET.)

Lyon (*Esther*), clergyman's daughter, won to sympathy with the radicalism she had despised, by the young revolutionist, Felix Holt, whose wife she becomes.—George Elliot, *Felix Holt*.

Lyonors, daughter of Earl Sanam. She came to pay homage to King Arthur, and by him became the mother of Sir Borre (1 *syl.*), one of the knights of the Round Table.—Sir T. Malory, *History of Prince Arthur*, i. 15 (1470).

✱✱ Lionês, daughter of Sir Persaunt, and sister of Linet, of Castle Perilous, married Sir Gareth. Tennyson calls this Lady “Lyonors,” and makes Gareth marry her sister, who, we are told in the *History*, was married to Sir Gaheris (Gareth’s brother).

Lyonors, the lady of Castle Perilous, where she was held captive by several knights called Morning Star *or* Phosphorus, Noonday Sun *or* Meridies, Evening Star *or* Hesperus, and Night *or* Nox. Her sister, Lynette, went to King Arthur, to crave that Sir Lancelot might be sent to deliver Lyonors from her oppressor. The king gave the quest to Gareth, who was knighted, and accompanied Lynette, who used him very scornfully at first; but at every victory which he gained she abated somewhat of her contempt; and married him after he had succeeded in delivering Lyonors. The lot of Lyonors is not told. (See LIONES.)—Tennyson, *Idylls of the King* (“Gareth and Lynette”).

✱✱ According to the collection of tales edited by Sir T. Malory, the Lady Lyonors was quite another person. She was daughter of Earl Sanam, and mother of Sir Borre by King Arthur (pt. i. 15). It was Lionês who was the sister of Linet, and whose father was Sir Persaunt, of Castle Perilous (pt. i. 153). The *History* says that Lionês married Gareth, and Linet married his brother, Sir Gaheris. (See GARETH.)

Lyrists (*Prince of*), Franz Schubert (1797-1828).

Lysander, a young Athenian, in love with Hermia, daughter of Egēus (3 *syl.*). Egēus had promised her in marriage to Demetrius, and insisted that she should either marry him or suffer death “according to the Athenian law.” In this dilemma, Hermia fled from Athens with Lysander. Demetrius went in pursuit, and was followed by Helena, who doted on him. All four fell asleep, and “dreamed a dream” about the faries. When Demetrius awoke [he become](#) more reasonable, for seeing that Hermia disliked him and Helena loved him sincerely, he consented to forego the former and wed the latter. Egeus, being informed thereof, now readily agreed to give his

daughter to Lysander, and all went merry as a marriage bell.—Shakespeare, *Midsummer Night's Dream* (1592).

Lysim'achus, governor of Medali'nê, who married Mari'na, the daughter of Per'iclês, prince of Tyre, and his wife, Thais'a.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Lysimachus, the artist, a citizen.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Lyttel Boy (*The*). A troublesome baby that always clung to his busy mother although she bade him “runne and play.”

“He wolde not goe, but tarrying soe
Ben allwais in the way”—

until he was taken out of the way, to heaven.

* * * * *

“And then a moder felt her heart
How that it ben to-torne,—
She kissed each day till she ben gray,
The shoon he use to worn:
No bairn let hold untill her gown,
Nor played upon the floore,—
Goddess' was the joy; a lyttel boy
Ben in the way no more!”

Eugene Field, *A Little Book of Western Verse*
(1890).

Lyttelton, addressed by Thompson in “Spring,” was Lord George Lyttelton, of Hagley Park, Worcestershire, who procured for the poet a pension of £100 a year. He was a poet and historian (1709-1773).

O Lyttelton ... from these distracted, oft
You wander thro' the philosophic world; ...
And oft, conducted by historic truth,
You tread the long extent of backward time; ...

Or, turning thence thy view, these graver thoughts
The Muses charm.

Thompson, *The Seasons* ("Spring," 1728).



M

This letter is very curiously coupled with Napoleon I. and
III.

NAPOLEON I.:

MACK (*General*) capitulated at Elm (October 19, 1805).

MAITLAND (*Captain*), of the *Bellerophon*, was the person to whom he surrendered (1814).

MALET conspired against him (1812).

MALLIEU was one of his ministers, with Maret and Montalivet.

MARBEUF was the first to recognize his genius at the military college (1779).

MARCHAND was his valet; accompanied him to St. Helena; and assisted Montholon in his *Mémoires*.

MARET, duke of Bassano, was his most trusty counsellor (1803-1841).

MARIE LOUISE was his wife, the mother of his son, and shared his highest fortunes. His son was born in March; so was the son of Napoleon III.

MARMONT was the second to desert him; Murat the first (both in 1814).

6 Marshals and 26 generals-of-division had M for their initial letter.

MASSÉNA was the general who gained the victory of Rivoli (1797), and Napoleon gave him the sobriquet of *L'Enfant Chéri de la Victoire*.

MELAS was the Austrian general conquered at Marengo, and forced back to the Mincio (June 14, 1800).

MENOU lost him Egypt (1801).

METTERNICH vanquished him in diplomacy.

MIOLLIS was employed by him to take Pius VII. prisoner (1809).

MONTALIVET was one of his ministers, with Maret and Mallieu.

MONTBEL wrote the life of his son, "the king of Rome" (1833).

MONTESQUIEU was his first chamberlain.

MONTHOLON was his companion at St. Helena, and, in conjunction with Marchand, wrote his *Mémoires*.

MOREAU betrayed him (1813).

MORTIER was one of his best generals.

MOURAD BEY was the general he vanquished in the battle of the Pyramids (July 23, 1798).

MURAT was his brother-in-law. He was the first martyr in his cause, and was the first to desert him; then Marmont.

Murat was made by him king of Naples (1808).

MADRID capitulated to him (December 4, 1808).

MAGLIANI was one of his famous victories (April 15, 1796).

MALMASION was his last halting-place in France. Here the empress Joséphine lived after her divorce, and here she died (1814).

MALTA taken (June 11, 1797), and while there he abolished the order called "The Knights of Malta" (1798).

MANTUA was surrendered to him by Wurmser, in 1797.

MARENGO was his first great victory (June 14, 1800).

MARSEILLES is the place he retired to when proscribed by Paoli (1792). Here, too, was his first exploit, when captain, in reducing the "Federalists" (1793).

MÉRY was a battle gained by him (February 22, 1814).

MILAN was the first enemy's capital (1802), and Moscow the last, into which he walked victorious (1812).

It was at Milan he was crowned "king of Italy" (May 26, 1805).

MILLESIMO, a battle won by him (April 14, 1796).

MONDOVI, a battle won by him (April 22, 1796).

MONTENOTTE was his first battle (1796), and Mont St. Jean his last (1815).

MONTEREAU, a battle won by him (February 18, 1814).

MONTMARTRE was stormed by him (March 29, 1814).

MONTMIRAIL, a battle won by him (February 11, 1814).

MONT ST. JEAN (Waterloo), his last battle (June 18, 1815).

MONT THABOR was where he vanquished 20,000 Turks with an army not exceeding 2000 men (July 25, 1799).

MORAVIA was the site of a victory (July 11, 1809).

MOSCOW was his pitfall. (See "Milan").

MAY. In this month he quitted Corsica, married Joséphine, took command of the army of Italy, crossed the Alps, assumed the title of emperor, and was crowned at Milan. In the same month he was defeated at Aspern, he arrived at Elba, and died at St. Helena.

MARCH. In this month he was proclaimed king of Italy, made his brother Joseph king of the Two Sicilies, married Marie Louise by proxy, his son was born, and he arrived at Paris after quitting Elba.

MAY 2, 1813, battle of Lützen.

3, 1793, he quits Corsica.

4, 1814, he arrives at Elba.

5, 1821, he dies at St. Helena.

6, 1800, he takes command of the army of Italy.

9, 1796, he marries Joséphine.

10, 1796, battle of Lodi.

13, 1809, he enters Vienna.

15, 1796, he enters Milan.

16, 1797, he defeats the Arch-duke Charles.

MAY 17, 1800, he begins his passage across the Alps.

17, 1809, he annexes the States of the Church.

18, 1804, he assumes the title of emperor.

19, 1798, he starts for Egypt.

20, 1800, he finishes his passage across the Alps.

21, 1813, battle of Bautzen.

22, 1803, he declares war against England.

22, 1809, he was defeated at Aspern.

26, 1805, he was crowned at Milan.

30, 1805, he annexes Lisbon.

31, 1803, he seizes Hanover.

MARCH 1, 1815, he lands on French soil, after quitting Elba.

3, 1806, he makes his brother Joseph king of the Two Sicilies.

4, 1799, he invests Jaffa.

6, 1799, he takes Jaffa.

11, 1810, he marries, by proxy, Marie Louise.

13, 1805, he is proclaimed king of Italy.

16, 1799, he invests Acre.

20, 1812, birth of his son.
20, 1815, he reaches Paris, after quitting Elba.
21, 1804, he shoots the duc d'Enghien.
25, 1802, peace of Amiens.
31, 1814, Paris entered by the allies.

NAPOLEON III.:

MACMAHON, duke of Magenta, his most distinguished marshal, and, after a few months, succeeded him as ruler of France (1873-1879).

MALAKOFF (*duke of*), next to McMahan his most distinguished marshal.

MARIA, of Portugal, was the lady his friends wanted him to marry, but he refused to do so.

MAXIMILIAN and Mexico, his evil stars (1864-1867).

MENSCHIKOFF was the Russian general defeated at the battle of the Alma (September 20, 1854).

MICHAUD, MIGNET, MICHELET and MÉRIMÉE were distinguished writers in the reign of Napoleon III.

MOLTKE was his destiny.

MONTHOLON was one of his companions in the escapade at Boulogne, and was condemned to imprisonment for twenty years.

MONTIJO (*countess of*), his wife. Her name is Marie Eugénie, and his son was born in March; so was the son of Napoleon I.

MORNY, his greatest friend.

MAGENTA, a victory won by him (June 4, 1859).

MALAKOFF. Taking the Malakoff tower and the Mamelon-vert were the great exploits of the Crimean War (September 8, 1855).

MAMELON-VERT. (See above).

MANTUA. He turned back before the walls of Mantua after the battle of the Mincio.

MARENGO. Here he planned his first battle of the Italian campaign, but it was not fought till after those of Montebello and Magenta.

MARIGNANO. He drove the Austrians out of this place.

METZ, the "maiden fortress," was one of the most important sieges and losses to him in the Franco-Prussian war.

MEXICO and Maximilian, his evil stars.

MILAN. He made his entrance into Milan, and drove the Austrians out of Marignano.

MINCIO (*The battle of*), called also Solfernio, a great victory. Having won this he turned back at the walls of Mantua (June 24, 1859).

MONTABELLO, a victory won by him (June, 1859).

✱✱ The mitrailleuse was to win him Prussia, but it lost him France.

MARCH. In this month his son was born, he was deposed by the National Assembly, and was set at liberty by the Prussians. The treaty of Paris was March 30, 1856. Savoy and Nice were annexed in March, 1860.

MAY. In this month he made his escape from Ham. The great French Exhibition was opened in May, 1855.

By far his best publication is his *Manual of Artillery*.

Mab, queen of the fairies, according to the mythology of the English poets of the fifteenth century. Shakespeare's description is in *Romeo and Juliet*, act i. sc. 4 (1598).

Queen Mab's Maids of Honor. They were Hop and Mop, Drap, Pip, Trip and Skip. Her train of waiting-maids were Fib and Tib, Pinck and Pin, Tick and Quick, Jill and Jin, Tit and Nit, Wap and Win.—M. Drayton, *Nymphidia* (1563-1631).

Queen Mab, the Fairies' Midwife, that is, the midwife of men's dreams, employed by the fairies.

O, then I see Queen Mab hath been with you.
She is the fairies' midwife—

Romeo and Juliet, act i. sc. 4.

Mabel Dunham. Modest, amiable, yet spirited girl, educated at the East, who goes to the shores of Lake Ontario to meet her father, a major in charge of an English garrison. The nickname of "Magnet," given by her sailor uncle, aptly describes her influence upon her associates, especially Jasper Western and Pathfinder. She marries Western.—James Fenimore Cooper, *The Pathfinder* (183-).

Maca'ber (*The Dance*) or the "Dance of Death" (Arabic, *makabir*, "a church-yard"). The dance of death was a favorite subject in the Middle

Ages for wall-paintings in cemeteries and churches, especially in Germany. Death is represented as presiding over a round of dancers, consisting of rich and poor, old and young, male and female. A work descriptive of this dance, originally in German, has been translated into most European languages, and the wood-cuts after Holbein's designs, published at Lyons in 1553, have a worldwide reputation. Others are at Minden, Lucerne, Lubeck, Dresden, and the north side of old St. Paul's.

Elsie. What are these paintings on the walls around us?

Prince. "The Dance of Macaber" ... "The Dance of Death."

Longfellow, *The Golden Legend* (1851).

Macaire (*Le Chevalier Richard*), a French knight, who, aided by Lieutenant Landry, murdered Aubrey de Montdidier in the forest of Bondy, in 1371. Montdidier's dog, named Dragon, showed such an aversion to Macaire, that suspicion was aroused, and the man and dog were pitted to single combat. The result was fatal to the man, who died confessing his guilt.

There are two French plays on the subject, one entitled *Le Chien de Montargis*, and the other *Le Chien d'Aubry*. The former of these has been adapted to the English stage. Dragon was called *Chien de Montargis*, because the assassination took place near this castle, and was depicted in the great hall over the chimney-piece.

In the English drama, the sash of the murdered man is found in the possession of Lieutenant Macaire, and is recognized by Ursula, who worked the sword-knot, and gave it to Captain Aubri, who was her sweetheart. Macaire then confessed the crime. His accomplice, Lieutenant Landry, trying to escape, was seized by the dog, Dragon, and bitten to death.

Macaire (*Robert*), a cant name for a Frenchman.

MacAlpine (*Jeanie*), landlady of the Clachan of Aberfoyle.—Sir W. Scott, *Rob Roy* (time, George I.).

Macamut, a sultan of Cambaya, who lived so much upon poison that his very breath and touch were fatal.—Purchas, *Pilgrimage* (1613).

MacAnaleister (*Eachin*), a follower of Rob Roy.—Sir W. Scott, *Rob Roy* (time, George I.).

Macare (2 syl.), the impersonation of good temper.—Voltaire, *Thelème and Macare* (an allegory).

Macaulay (*Angus*), a Highland chief in the army of the earl of Montrose.

Allan Macaulay, or “Allan of the Red Hand,” brother of Angus. Allan is “a seer,” and is in love with Annot Lyle. He stabs the earl of Menteith on the eve of his marriage, out of jealousy, but the earl recovers and marries Annot Lyle.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macbeth, son of Sinel, thane of Glamis, and grandson of Malcolm II., by his second daughter; the elder daughter married Crynin, father of Duncan, who succeeded his grandfather on the throne. Hence, King Duncan and Macbeth were cousins. Duncan, staying as a guest with Macbeth, at the Castle of Inverness (1040), was murdered by his host, who then usurped the crown. The battle which Macbeth had just won was this: Sueno, king of Norway, had landed with an army in Fife for the purpose of invading Scotland; Macbeth and Banquo were sent against him, and defeated him with such loss that only ten men of all his army escaped alive. Macbeth was promised by the witches (1) that none of woman born should kill him, and (2) that he should not die till Burham Wood removed to Dunsinane. He was slain in battle by Macduff, who was “from his mother’s womb untimely ripped;” and as for the moving wood, the soldiers of Macduff, in their march to Dunsinane, were commanded to carry boughs of the forest before them to conceal their numbers.

Lady Macbeth, wife of Macbeth, a woman of great ambition and inexorable will. When her husband told her that the witches prophesied he should be king, she induced him to murder Duncan, who was at the time their guest. She would herself have done it, but he looked in sleep so like her father that she could not. However, when Macbeth had murdered the king, she felt no scruple in murdering the two grooms that slept with him, and throwing the guilt on them. After her husband was crowned, she was greatly troubled by dreams, and used to walk in her sleep, trying to rub

from her hands imaginary stains of blood. She died, probably by her own hand.—Shakespeare, *Macbeth* (1606).

“It is related of Mrs. Betterton,” says C. Dibdin, “that though ‘Lady Macbeth’ had been frequently well performed, no actress, not even Mrs. Barry, could in the smallest degree be compared to her.” Mrs. Siddons calls Mrs. Pritchard “the greatest of all the ‘Lady Macbeths;’” but Mrs. Siddons herself was so great in this character that, in the sleep-walking scene, in her farewell performance, the whole audience stood on the benches, and demanded that the performance should end with that scene.

✱ Dr. Lardner says that the name of Lady Macbeth was Graoch, and that she was the daughter of Kenneth IV.

MacBriar (*Ephraim*), an enthusiast and a preacher.—Sir W. Scott, *Old Mortality* (time, Charles II.).

MacBride (*Miss*), heroine of John G. Saxe’s *Proud Miss MacBride*, who was even “proud of her pride,” (1850).

Mac’cabee (*Father*), the name assumed by King Roderick, after his dethronement.—Southey, *Roderick, the Last of the Goths* (1814).

MacCallum (*Dougal*), the auld butler of Sir Robert Redgauntlet, introduced in Wandering Willie’s story.—Sir W. Scott, *Redgauntlet* (time, George III.).

MacCandlish (*Mrs.*), landlady of the Gordon Arms inn at Kippletringan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacCasquil (*Mr.*), of Drumquag, a relation of Mrs. Margaret Bertram.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacChoak’umchild, schoolmaster at Coketown. A man crammed with facts. “He and some 140 other schoolmasters had been lately turned at the same time, in the same factory, on the same principles, like so many pianoforte legs.”—C. Dickens, *Hard Times* (1854).

MacCombich (*Evan Dhu*), foster-brother of Fergus M'Ivor, both of whom were sentenced to death at Carlisle.—Sir W. Scott, *Waverley* (time, George II.).

MacCombich (*Robin Oig*), or M'Gregor, a Highland drover, who stabs Harry Wakefield, and is found guilty at Carlisle.—Sir W. Scott, *The Two Drovers* (time, George III.).

MacCrosskie (*Deacon*), of Creochstone, a neighbor of the laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacDonald's Breed (*Lord*), vermin, or human parasites. Lord MacDonald, son of the "Lord of the Isles" once made a raid on the mainland. He and his followers dressed themselves in the clothes of the plundered party, but their own rags were so full of vermin that no one was poor enough to covet them.

MacDougal of Lorn, a Highland chief in the army of Montrose.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macduff, thane of Fife in the time of Edward the Confessor. One of the witches told Macbeth to "beware of the thane of Fife," but another added that "none of woman born should have power to harm him." Macduff was at this moment in England, raising an army to dethrone Macbeth, and place Malcolm (son of Duncan) on the throne. Macbeth did not know of his absence, but with a view of cutting him off, attacked his castle, and slew Lady Macduff with all her children. Having raised an army, Macduff led it to Dunsinane, where a furious battle ensued. Macduff encountered Macbeth, and being told by the king that "none of woman born could prevail against him," replied that he (Macduff) was not *born* of a woman, but—

———was from his mother's womb
Untimely ripp'd.

They fought and Macbeth was killed.—Shakespeare, *Macbeth*, act v. sc. 8.

Macey. Sturdy good man who refuses to give up a persecuted Quaker who has sought his house for refuge. Macey would keep off the posse with his gun, but the Friend yields himself up. When the attempt is made to arrest Macey, also, he and his wife escape by boat to the then desolate Island of Nautucket and make there a home.

“And yet that isle remaineth
A refuge of the free,
As when true-hearted Macey
Beheld it from the sea.
Free as the winds that winnow
Her shrubless hills of sand,
Free as the waves that batter
Along her yielding land.”

Poems, John Greenleaf Whittier.

MacEagh (*Ranald*), one of the “Children of the Mist,” and an outlaw. Ranald is the foe of Allan Macaulay.

Kenneth M’Eagh, grandson of Ranald M’Eagh.—Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macedonicus, Æmilius Paulus, conqueror of Perseus (b.c. 230-160).

Macfie, the laird of Gudgeonford, a neighbor of the laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

Macfin (*Miles*), the cadie in the Canongate, Edinburgh.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacFittoch (*Mr.*), the dancing-master at Middlemas.—Sir W. Scott, *The Surgeon’s Daughter* (time, George II.).

MacFleck’noe, in Dryden’s satire so called, is meant for Thomas Shadwell, who was promoted to the office of poet-laureate. The design of Dryden’s poem is to represent the inauguration of one dullard as successor of another in the monarchy of nonsense. R. Flecknoe was an Irish priest and hackney poet of no reputation, and *Mac* in Celtic being *son*, “MacFlecknoe”

means the son of the poetaster so named. Flecknoe, seeking for a successor to his own dulness, selects Shadwell to bear his mantle.

Shadwell alone my perfect image bears,
Mature in dulness from his tender years;...
The rest to some faint meaning make pretence,
But Shadwell never deviates into sense.

Dryden, *MacFlecknoe* (a satire, 1682).

McFlimsey (*Miss Flora*). Fashion-mad heroine of William Allen Butler's satire, *Nothing to Wear*. With a score of modish toilettes, she represented herself as unable to attend a ball, because she had nothing to wear (1857).

MacGrainer (*Master*), a dissenting minister at Kippletringan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacGregor (*Rob Roy*) or ROBERT CAMPBELL, the outlaw. He was a Highland freebooter.

Helen M'Gregor, Rob Roy's wife.

Hamish and *Robert Oig*, the sons of Rob Roy.—Sir W. Scott, *Rob Roy* (time, George I.).

MacGregor, or Robin Oig M'Combich, a Highland drover, who stabbed Harry Wakefield at an ale-house. Being tried at Carlisle for the murder, he was found guilty and condemned.—Sir W. Scott, *The Two Drovers* (time, George III.).

MacGruther (*Sandie*), a beggar imprisoned by Mr. Godfrey Bertram, laird of Ellangowan.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacGuffog (*David*), keeper of Portanferry prison.

Mrs. M'Guffog, David's wife.—Sir W. Scott, *Guy Mannering* (time, George II.).

Macham (*Robert*), the discoverer of Madeira Island, to which he was driven while eloping with his lady-love (A.D. 1344). The lady soon died, and the mariners made off with the ship. Macham, after his mourning was over, made a rude boat out of a tree, and, with two or three men, putting forth to

sea, landed on the shores of Africa. The Rev. W. L. Bowles has made the marvellous adventures of Robert Macham the subject of a poem; and Drayton, in his *Polyolbion*, xix, has devoted twenty-two lines to the same subject.

Macheath (*Captain*), captain of a gang of highwaymen; a fine, bold-faced ruffian, “game” to the very last. He is married to Polly Peachum, but finds himself dreadfully embarrassed between Polly, his wife, and Lucy, to whom he has promised marriage. Being betrayed by eight women at a drinking bout, the captain is lodged in Newgate, but Lucy effects his escape. He is recaptured, tried, and condemned to death; but, being reprieved, acknowledges Polly to be his wife, and promises to remain constant to her for the future.—J. Gay, *The Beggar’s Opera* (1727).

Machiavelli (*Niccolo del*), of Florence, author of a book called *The Prince*, the object of which is to show that all is fair in diplomacy, as well as in “love and war” (1469-1527).

✱✱ *Machiavellism*, political cunning and duplicity, the art of tricking and overreaching by diplomacy.

Tiberius, the Roman emperor, is called “The Imperial Machiavelli” (B.C. 42 to A.D. 37).

MacIan (*Gilchrist*), father of Ian Eachin M’Ian.

Ian Eachin (or *Hector*) *M’Ian*, called Conachar, chief of the clan Quhele, son of Gilchrist M’Ian. Hector is old Glover’s Highland apprentice, and casts himself down a precipice, because Catharine Glover loves Henry Smith better than himself.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

MacIlduy, or Mhich Connel Dhu, a Highland chief in the army of Montrose.—Sir. W. Scott, *Legend of Montrose* (time, Charles I.).

MacIntyre (*Maria*), [niece](#) of Mr. Jonathan Oldbuck, “the antiquary.”

Captain Hector M’Intyre, nephew of Mr. Jonathan Oldbuck, and brother of Maria M’Intyre.—Sir W. Scott, *The Antiquary* (time, George III.).

MacIvor (*Fergus*), or “Vich Ian Vohr,” chief of Glennaquoich.

Flora M'Ivor, sister of Fergus, and the heroine of *Waverley*.—Sir W. Scott, *Waverley* (time, George II.).

Mackitchinson, landlord at the Queen's Ferry Inn.—Sir W. Scott, *The Antiquary* (time, George III.).

Macklin. The real name of this great actor was Charles MacLaughlin; but he dropped the middle syllable when he came to England (1690-1797).

Macklin (*Sir*), a priest who preached to Tom and Bob and Billy, on the sinfulness of walking on Sundays. At his "sixthly" he said, "Ha, ha, I see you raise your hands in agony!" They certainly had raised their hands, for they were yawning. At his "twenty-firstly" he cried, "Ho, ho, I see you bow your heads in hear[t*]felt sorrow!" Truly they bowed their heads, for they were sleeping. Still on he preached and thumped his hat, when the bishop passing by, cried, "Bosh!" and walked him off.—W. S. Gilbert, *The Bab Ballads* ("Sir Macklin").

Maclean (*Sir Hector*), a Highland chief in the army of Montrose, Sir W. Scott, *Legend of Montrose* (time, Charles I.).

Macleary (*Widow*), landlady of the Tully Veolan village ale-house.—Sir W. Scott, *Waverley* (time, George II.).

MacLeish (*Donald*), postilion to Mrs. Bethune Baliol.—Sir W. Scott, *Highland Widow* (time, George II.).

Macleod (*Colin* or *Cawdie*), a Scotchman, one of the house-servants of Lord Abberville, entrusted with the financial department of his lordship's household. Most strictly honest and economical, Colin Macleod is hated by his fellow-servants, and, having been in the service of the family for many years, tries to check his young master in his road to ruin.

* The object of the author in this character is "to weed out the unmanly prejudice of Englishmen against the Scotch," as the object of *The Jew* (another drama) was to weed out the prejudice of Christians against that much-maligned people.—Cumberland, *The Fashionable Lover* (1780).

Macleod of Dare. Young Scotchman who visits London and loses his heart to a beautiful actress. She encourages him for a while, but in the end jilts him. In the insanity consequent upon the disappointment, he causes her death and his own.—William Black, *Macleod of Dare*.

Macleuchar (*Mrs.*), bookkeeper at the coach-office in Edinburgh.—Sir W. Scott, *The Antiquary* (time, George II.).

MacLouis, captain of the king's guard.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Maclure (*Elizabeth*), an old widow and a covenanter.—Sir W. Scott, *Old Mortality* (time, Charles II.).

MacMorlan (*Mr.*), deputy-sheriff, and guardian to Lucy Bertram.
Mrs. M'Morlan, his wife.—Sir W. Scott, *Guy Mannering* (time, George II.).

MacMurrough, “Nan Fonn,” the family bard at Glennaquoich to Fergus M'Ivor.—Sir W. Scott, *Waverley* (time, George II.).

Ma'coma', a good and wise genius, who protects the prudent and pious against the wiles of all evil genii.—Sir C. Morell [J. Ridley], *Tales of the Genii* (“The Enchanter's Tale,” vi., 1751).

MacPhadraick (*Miles*), a Highland officer under Barcaldine, or Captain Campbell.—Sir W. Scott, *The Highland Widow*, (time, George II.).

Macraw (*Francis*), an old domestic at the earl of Glenallen's.—Sir W. Scott, *The Antiquary* (time, George III.).

Macready (*Pate*), a pedlar, the friend of Andrew Fairservice, gardener at Osbaldistone Hall.—Sir W. Scott, *Rob Roy* (time, George I.).

Mac'reons, the British. Great Britain is the “Ireland of the Macreons.” The word is a Greek compound, meaning “long-lived,” “because no one is put to death there for his religious opinions.” Rabelais says the island “is

full of antique ruins and relics of popery and ancient superstitions.”—Rabelais, *Pantag’ruel* (1545).

✱✱ Rabelais describes the persecutions which the Reformers met with as a storm at sea, in which Pantagruel and his fleet were tempest-tossed.

Macro’bii (“*the long-lived*”), an Ethiopian race, said to live to 120 years and upwards. They are the handsomest and tallest of all men, as well as the longest-lived.

Macroth’umus. long-suffering personified. (Greek, *makrothumia*=long suffering). Fully described in *The Purple Island*, (canto x.).—Phineas Fletcher (1633).

MacSarcasm (*Sir Archy*), in *Love à-la-mode*, by C. Macklin (1779). Boaden says: “To Covent Garden, G. F. Cooke [1746-1812] was a great acquisition, as he was a ‘Shylock,’ an ‘Iago,’ a ‘Kitely,’ a ‘Sir Archy,’ and a ‘Sir Pertinax’ [*McSycophant*].” Leigh Hunt says that G. F. Cooke was a new kind of Macklin, and, like him, excelled in “Shylock” and “Sir Archy M’Sarcasm.”

✱✱ “Shylock” in the *Merchant of Venice* (Shakespeare); “Iago” in *Othello* (Shakespeare); “Kitely” in *Every Man in His Humor* (B. Jonson); “Sir Archy,” that is, “M’Sarcasm”; “Sir Pertinax McSycophant” in *The Man of the World* (Macklin).

MacSillergrip, a Scotch pawnbroker, in search of Robin Scrawkey, his runaway apprentice, whom he pursues upstairs and assails with blows.

Mrs. M’Sillergrip, the pawnbroker’s wife, always in terror lest the manager should pay her indecorous attentions.—Charles Mathews (At home, in *Multiple*).

The skill with which Mathews [1775-1835] carried on a conversation between these three persons produced a most astonishing effect.—*Contemporary Paper*.

MacStin’ger (*Mrs.*), a widow who kept lodgings at No. 9 Brig Place, on the brink of a canal near the India Docks. Captain Cuttle lodged there. Mrs. MacStinger was a termagant, and rendered the captain’s life miserable. He was afraid of her, and, although her lodger, was her slave. When her son,

Alexander, was refractory, Mrs. MacStinger used to seat him on a cold paving-stone. She contrived to make Captain Bunsby her second husband.—C. Dickens, *Dombey and Son* (1846).

MacSyc'ophant (*Sir Pertinax*), the hotheaded, ambitious father of Charles Egerton. His love for Scotland is very great, and he is continually quarrelling with his family because they do not hold his country in sufficient reverence.

I raised it [*my fortune*] by booing ... I never could stand straight in the presence of a great man, but always booed, and booed, and booed, as it were by instinct.—Act. iii. 1.

Charles Egerton M'Sycophant, son of Sir Pertinax. Egerton was the mother's name. Charles Egerton marries Constantia.—C. Macklin, *The Man of the World* (1764).

Mactab (*The Hon. Miss Lucretia*), sister of Lord Lofty, and sister-in-law of Lieutenant Worthington, “the poor gentleman.” Miss Lucretia was an old maid, “stiff as a ramrod.” Being very poor, she allowed the lieutenant “the honor of maintaining her,” for which “she handsomely gave him her countenance;” but when the lieutenant was obliged to discontinue his hospitality, she resolved to “countenance a tobacconist of Glasgow, who was her sixteenth cousin.”—G. Colman, *The Poor Gentleman* (1802).

MacTavish Mhor or Hamish M'Tavish, a Highland outlaw.

Elspat M'Tavish, or “The Woman of the Tree,” widow of M'Tavish Mhor; “the Highland widow.” She prevents her son from joining his regiment, in consequence of which he is shot as a deserter, and Elspat goes mad.

Hamish Beam M'Tavish, son of Elspat M'Tavish. He joins a Highland regiment, and goes to visit his mother, who gives him a sleeping draught to detain him. As he does not join his regiment in time, he is arrested for desertion, tried, and shot at Dunbarton Castle.—Sir W. Scott, *Highland Widow* (time, George II.).

MacTurk (*Captain Mungo* or *Hector*), “the man of peace,” in the managing committee of the Spa Hotel.—Sir W. Scott, *St. Ronan's Well*

(time, George III.).

MacVittie (*Ephraim*), a Glasgow merchant, one of Osbaldistone's creditors.—Sir W. Scott, *Rob Roy* (time, George I.).

MacWheeble (*Duncan*), bailie at Tully Veolan, to the baron of Bradwardine.—Sir W. Scott, *Waverley* (time, George II.).

Mad. The Bedlam of Belgium is Gheel, where madmen reside in the houses of the inhabitants, generally one in each family.

Dymphna was a woman of rank, murdered by her father for resisting his incestuous passion, and became the tutelar saint of those stricken in spirit. A shrine in time rose in her honor, which for ten centuries has been consecrated to the relief of mental diseases. This was the origin of the insane colony of Gheel.

Mad Cavalier (*The*), Prince Rupert, of Bavaria, nephew of Charles I. He was noted for his rash courage and impetuosity (1619-1682).

Mad Lover (*The*), a drama by Beaumont and Fletcher (before 1618). The name of the “mad lover” is Memnon, who is general of Astorax, king of Paphos.

Mad Poet (*The*), Nathaniel Lee (1657-1690).

Madasi'ma (*Queen*), an important character in the old romance called *Am'adis de Gaul*; her constant attendant was Elis'abat, a famous surgeon, with whom she roamed in solitary retreats.

Mad'elon, cousin of Cathos, and daughter of Gor'gibus, a plain citizen of the middle rank of life. These two silly girls have had their heads turned by novels, and, thinking their names commonplace, Madelon calls herself Polixëna, and Cathos calls herself Aminta. Two gentlemen wish to marry them, but the girls fancy their manners are too easy to be “stylish;” so the gentlemen send their valets to them, as the “marquis of Mascarille” and the “viscount of Jodelot.” The girls are delighted with these “real gentlemen;” but when the farce has been carried far enough, the masters enter and

unmask the trick. The girls are thus taught a useful lesson, but are not subjected to any serious ill consequences.—Molière, *Les Précieuses Ridicules* (1659).

Mademoiselle. What is understood by this word when it stands alone is Mdlle. de Montpensier, daughter of Gaston, duc d'Orléans, and cousin of Louis XIV.

Anne Marie Louis d'Orléans, duchesse de Montpensier, connue sous le nom de *mademoiselle*, née à Paris, 1627; m. 1693; était fille de Gaston d'Orléans frère de Louis XIII.—Bouillet.

Mademoiselle, the French lady's-maid, waiting on Lady Fanciful; full of the grossest flattery, and advising her ladyship to the most unwarrantable intrigues. Lady Fanciful says, "The French are certainly the prettiest and most obliging people. They say the most acceptable, well-mannered things, and never flatter." When induced to do what her conscience and education revolted at, she would playfully rebuke Mdlle. with, "Ah! la méchante Françoise!" to which Mdlle. would respond, "Ah! la belle Anglaise!"—Vanbrugh, *The Provoked Wife* (1697).

Madge Wildfire, the insane daughter of old Meg Murdochson, the gypsy thief. Madge was a beautiful, but giddy girl, whose brain was crazed by seduction and the murder of her infant.—Sir W. Scott, *Heart of Midlothian* (time, George II.).

Madman (*Macedonia's*), Alexander, the Great (B.C. 356, 336-323).
Heroes are much the same, the points agreed,

From Macedonia's Madman, to the Swede [*Charles XII.*].

Pope, *Essay on Man*, iv. 219 (1733).

How vain, how worse than vain, at length appear

The madman's wish, the Macedonian tear!

He wept for worlds to conquer; half the earth

Knows not his name, or but his death and birth.

Byron, *Age of Bronze* (1819).

Madman (The Brilliant), Charles XII., of Sweden (1682, 1697-1718).

Madman of the North, Charles XII., of Sweden (1682, 1697-1718).

Madoc, youngest son of Owain Gwynedd, king of North Wales (who died 1169). He is called "The Perfect Prince," "The Lord of Ocean," and is the very beau-ideal of a hero. Invincible, courageous, strong and daring, but amiable, merciful and tender-hearted; most pious, but without bigotry; most wise, but without dogmatism; most provident and far-seeing. He left his native country in 1170, and ventured on the ocean to discover a new world; his vessels reached America, and he founded a settlement near the Missouri. Having made an alliance with the Az'tecas, he returned to Wales for a fresh supply of colonists, and conducted six ships in safety to the new settlement, called Caer-Madoc. War soon broke out between the natives and the strangers; but the white men proving the conquerors, the Az'tecas migrated to Mexico. On one occasion, being set upon from ambush, Madoc was chained by one foot to "the stone of sacrifice," and consigned to fight with six volunteers. His first opponent was Ocell'opan, whom he slew; his next was Tlalāla, "the tiger," but during this contest Cadwallon came to the rescue.—Southey, *Madoc* (1805).

... Madoc

Put forth his well-rigged fleet to seek him foreign ground,

And sailèd west so long, until that world he found ...

Long ere Columbus lived.

Drayton, *Polyolbion*, ix. (1612).

Mador (*Sir*), a Scotch knight, who accused Queen Guinever of having poisoned his brother. Sir Launcelot du Lac challenged him to single combat and overthrew him; for which service King Arthur gave the queen's champion La Joyeuse Garde as a residence.

Mæce'nas (*Caius Cilnius*), a wealthy Roman nobleman, a friend of Augustus, and liberal patron of Virgil, Horace, Propertius, and other men of genius. His name has become proverbial for a "munificent friend of literature" (died B.C. 8).

Are you not called a theatrical quidnunc and a mock Mæcēnas to second-hand authors?—Sheridan, *The Critic*, i. (1779).

Mæ'nad, a Bacchant, plu. **Mænads** or **Mæ'nades** (3 *syl.*). So called from the Greek, *mainomai* ("to be furious"), because they acted like mad women in their "religious" festivals.

Among the boughs did swelling Bacchus ride,
Whom wild-grown Mænads bore.

Phin. Fletcher, *The Purple Island*, vii. (1633).

Mæon'ides (4 *syl.*). Homer is so called, either because he was son of Mæon, or because he was a native of Mæon'ia (*Lydia*). He is also called *Mæonius Senex*, and his poems *Mænonian Lays*.

When great Mæonides, in rapid song,
The thundering tide of battle rolls along,
Each ravished bosom feels the high alarms,
And all the burning pulses beat to arms.

Falconer, *The Shipwreck*, iii. 1 (1756).

Mævius, any vile poet. (See BAVIUS).

But if fond Bavius vent his clouted song,
Or Mævius chant his thoughts in brothel charm,
The witless vulgar, in a numerous throng,
Like summer flies about the dunghill swarm ...

Who hates not one may he the other love.

Phineas Fletcher, *The Purple Island*, i. (1633).

Magalo'na (*The Fair*), daughter of the king of Naples. She is the heroine of an old romance of chivalry, originally written in French, but translated into Spanish in the fifteenth century. Cervantes alludes to this romance in *Don Quixote*. The main incident of the story turns on a flying horse made by Merlin, which came into the possession of Peter of Provence.—*The History of the Fair Magalona, and Peter, the son of the Count of Provence*.

* * Tieck has reproduced the history of Magalona in German (1773-1853).

Mage Negro King, Gaspar, king of Tarshish, a black Ethiop, and tallest of the three Magi. His offering was myrrh, indicative of death.

As the Mage negro king to Christ the babe.

Robert Browning, *Luria*, i.

Maggy, the half-witted granddaughter of little Dorrit's nurse. She had had a fever at the age of ten, from ill-treatment, and her mind and intellect never went beyond that period. Thus, if asked her age, she always replied, "Ten;" and she always repeated the last two or three words of what was said to her. She called Amy Dorritt "Little Mother."

She was about eight and twenty, with large bones, large features, large feet and hands, large eyes, and no hair. Her large eyes were limpid and almost colorless; they seemed to be very little affected by light, and to stand unnaturally still. There was also that attentive listening expression in her face, which is seen in the faces of the blind; but she was not blind, having one tolerably serviceable eye. Her face was not exceedingly ugly, being redeemed by a smile.... A great white cap, with a quantity of opaque frilling ... apologized for Maggy's baldness, and made it so difficult for her old black bonnet to retain its place on her head, that it held on round her neck like a gypsy's baby.... The rest of her dress resembled sea-weed, with here and there a gigantic tea-leaf. Her shawl looked like a huge tea-leaf after long infusion.—C. Dickens, *Little Dorrit*, ix. (1857).

Magi, or *Three Kings of Cologne*, the "wise men from the East," who followed the guiding-star to the manger in Bethlehem with offerings.

Melchior, king of Nubia, the shortest of the three, offered gold, indicative of royalty; Balthazar, king of Chaldea, offered frankincense, indicative of divinity; and Gaspar, king of Tarshish, a black Ethiop, the tallest of the three, offered myrrh, symbolic of death.

Melchior means “king of [light](#)”; Balthazar “lord of treasures;” and Gaspar or Caspar, “the white one.”

✱✱ Klopstock, in his *Messiah*, makes the Magi six in number, and gives the names as Hadad, Selima, Zimri, Mirja, Beled and Sunith—Bk. v. (1771).

Magic Rings, like that which Gyges, minister to King Candaules of Lydia, found in the flanks of a brazen horse. By means of this ring, which made its wearer invisible, Gyges first dishonored the queen, and then with her assistance, assassinated the king and usurped his throne.—*Plato's Republic; Cicero's Offices*.

Magic Wands. The hermit gave Charles the Dane and Ubaldo a wand, which, being shaken, infused terror into all who saw it.—Tasso, *Jerusalem Delivered* (1575).

The palmer who accompanied Sir Guyon had a wand of like virtue. It was made of the same wood as Mercury's caduceus.—Spenser, *Faëry Queen*, ii. (1590).

Magician of the North (*The*), Sir W. Scott (1771-1832).

How beautifully has the Magician of the North described “The Field of Waterloo!”—Lord W.P. Lennox, *Celebrities, etc.*, i. 16.

✱✱ Johann Georg Hamann of Prussia, called himself “The Magician of the North” (1730-1788).

Magliabechi, the greatest book-worm that ever lived. He devoured books, and never forgot anything he read. He had also so exact a memory that he could tell the precise place and shelf of a book, as well as the volume and page of any passage required. He was the librarian of the Great-Duke Cosmo III. His usual dinner was three hard-boiled eggs and a draught of water (1633-1714).

Magmu, the coquette of Astracan.

Though naturally handsome, she used every art to set off her beauty. Not a word proceeded from her mouth that was not studied. To counterfeit a violent passion, to sigh *à propos*, to make an attractive gesture, to trifle agreeably, and collect the various graces of dumb eloquence into a smile, were the arts in which she excelled. She spent hours before her glass in deciding how a curl might be made to hang loose upon her neck to the greatest advantage; how to open and shut her lips so as best to show her teeth without affectation—to turn her face full or otherwise, as occasion might require. She looked on herself with ceaseless admiration, and always admired most the works of her own hand in improving on the beauty which nature had bestowed on her.—T. S. Gueulette, *Chinese Tales* (“Magmu,” 1723).

Magnanimous (*The*), Alfonso of Aragon (1385, 1416-1458).

Khosru or Chosroës, the twenty-first of the Sassanîdês, was surnamed *Noushirwan* (“Magnanimous”) (*, 531-579).

Magnano, one of the leaders of the rabble that attacked Hudibras at a bear-baiting. The character is designed for Simeon Wait, a tinker, as famous an independent preacher as Burroughs. He used to style Cromwell “the archangel who did battle with the devil.”—S. Butler, *Hudibras*, i. 2 (1663).

Magnificent (*The*), Khosru or Chosroës I., of Persia (*, 531-579).

Lorenzo de Medici (1448-1492).

Robert, duc de Normandie; called *Le Diable* also (*, 1028-1035).

Soliman I., greatest of the Turkish sultans (1493, 1520-1566).

Magnus Troil, honest, plain Zetlander, convivial in his habits, but frank and hospitable. He has two motherless daughters.—Walter Scott, *The Pirate*. (See MINNA and BRENDA.)

Magog, according to *Ezek.* xxxviii., xxxix., was a country or people over whom Gog was prince. Some say the Goths are meant, others the Persians, others the Scythians or the northern nations of Europe generally.

Sale says that Magog is the tribe called by Ptolemy “Gilân,” and by Strabo “Geli” or “Gelæ.”—*Al Korân*, xxviii. note. (See GOG).

Magog, one of the princes of Satan, whose ambition is to destroy hell.

Magrico, the champion of Isabella, of Portugal, who refused to pay tribute to France. He vanquished the French champion, and thus liberated his country from tribute.

Magua, subtle and cruel Huron chief, whose unholy passion for Cora Munro is the cause of her death.—James Fenimore Cooper, *The Last of the Mohicans* (1826).

Magwitch (*Abel*), a convict for life, the unknown father of Estella, who was adopted from infancy by Miss Havisham, the daughter of a rich banker. The convict, having made his escape to Australia, became a successful sheep farmer, and sent money secretly to Mr. Jaggers, a London lawyer, to educate Pip as a gentleman. When Pip was 23 years old Magwitch returned to England, under the assumed name of Provis, and made himself known to Pip. He was tracked by Orlick and Compeyson, arrested, condemned to death, and died in jail. All his money was confiscated.—C. Dickens, *Great Expectations* (1860).

Mahmut, the “Turkish Spy,” who remained undiscovered in Paris for forty-five years, revealing to his Government all the intrigues of the Christian courts (1637-1682).

Mahomet or MOHAMMED, the titular name taken by Halaibi, founder of Islam (570-632.)

ADOPTED SON: Usma, son of Zaid, his freed-man. (See below, “Zainab.”)

ANGEL, who revealed the *Koran* to Mahomet: Gabriel.

BANNER: Sanjak-sherif, kept in the Eyab mosque at Constantinople.

BIRTHPLACE: Mecca, A.D. 570.

BOW: Al Catûm (“the strong”), confiscated from the Jews. In his first battle he drew it with such force that it snapped in two.

CAMEL: Al Adha (“the slit-eared”) the swiftest of his camels. One of the ten dumb animals admitted into paradise.

CONCUBINES: Marîyeh, mother of Ibrahim, his son, was his favorite; but he had fourteen others.

COUSINS: Ali, his best friend: Abû Sofîân ebn al Hareth.

CUIRASS: Al Fadha. It was of silver, and was confiscated from the Jews.

DAUGHTERS BY KADIJAH: Zainab, Rukaijah, Umm Kulthûm, and Fâtima, his favorite (called one of the “three perfect women”).

DEFEAT: At Ohud, where it was reported that he was slain (A.D. 623).

DIED at Medīna, on the lap of Ayishah, his favorite wife, 11 Hedjrah (June 8, 632).

FATHER: Abdallah, of the family of Hâshim and tribe of Koreish. Abdallah was a small merchant, who died when his son was five years old. At the death of his father, his grandfather took charge of him; but he also died within two years. He then lived with his uncle Abu Taleb (from the age of 7 to 14). (See ZESBET).

FATHER-IN-LAW: Abû Bekr, father of his favorite wife, Ayishah.

FLIGHT: Hedjrah or Heg'ira, July 16, 622.

FOLLOWERS: called Moslem or Mussulmans.

GRANDSON: Abd-el-Motalleb.

HORSE: Al Borak (“the [lightning](#)”), brought to him by Gabriel, to carry him to the seventh heaven. It had the wings of an eagle, the face of a man, with the cheeks of a horse, and spoke Arabic.

JOURNEY TO HEAVEN (*The*), on Al Borak, is called Isra.

MOTHER: Amina or Aminta, of the family of Zuhra, and tribe of Koreish. (See ZESBET).

NICKNAME IN BOYHOOD: El Amin (“the safe man”).

PERSONAL APPEARANCE: Middle height, rather lean, broad shoulders, strongly built, abundance of black curly hair, coal-black eyes with thick lashes, nose large and slightly bent, beard long. He had between his shoulders a black mole, “the seal of prophecy.”

POISONED by Zainab, a Jewess, who placed before him poisoned meat, in 624. He tasted it, and ever after suffered from its effects, but survived eight years.

SCRIPTURE: *Al Korân* (“the reading”). It is divided into 114 chapters.

SONS BY KADIJAH: Al Kâsim and Abd Manâf; both died in childhood. By Mariyeh (Mary) his concubine: Ibrahim, who died when 15 months old. Adopted son: Usma, the child of his freedman, Zaid. (See “ZAINAB”).

STANDARD: Bajura.

SUCCESSOR, Abû Bekr, his father-in-law (father of Ayishah).

WORDS: Dhu'l Fakâr (“the trenchant”); Al Batter (“the striker”); Hatel (“the deadly”); Medham (“the keen”).

TRIBE: that of the Koraichites or Koraich or Koreish, on both sides.

UNCLES: Abu Taleb, a prince of Mecca, but poor; he took charge of the boy between the ages of 7 and 14, and was always his friend. Abû Laheb, who called him “a fool,” and was always his bitter enemy; in the *Korân*, exi., “the prophet” denounces him. Hamza, a third head of Islam.

VICTORIES: Bedr (624); Muta (629); Taïf (630); Honein (630 or 8 Hedjrah).

WHITE MULE: Fedda.

WIVES: Ten, and fifteen concubines.

(1) Kadijah, a rich widow of his own tribe. She had been twice married, and was 40 years of age (Mahomet being 15). Kadijah was his sole wife for twenty-five years, and brought him two sons and four daughters. (Fâtima was her youngest child).

(2) Souda, widow of Sokran, nurse of his daughter Fâtima. He married her in 621, soon after the death of his first wife. The following were simultaneous with Souda.

(3) Ayishah, daughter of Abû Bekr. She was only nine years old on her wedding day. This was his favorite wife, on whose lap he died. He called her one of the “three perfect women.”

(4) Hend, a widow, 28 years old. She had a son when she married. Her father was Omeya.

(5) Zainab, divorced wife of Zaid, his freed slave. Married 627 (5 Hedjrah).

(6) Barra, a captive, widow of a young Arab chief, slain in battle.

(7) Rehana, a Jewish captive. Her father was Simeon.

(8) Safiya, the espoused wife of Kenāna. This wife outlived the prophet for forty years. Mahomet put Kenana to death in order to marry her.

(9) Umm Habība (mother of Habiba), widow of Abû Sofian.

(10) Maimuna, who was 51 when he married her, and a widow. She survived all his ten wives.

✱ It will be observed that most of Mahomet’s wives were widows.

Mahomet. Voltaire wrote a drama so entitled in 1738; and James Miller, in 1740, produced an English version of the same, called *Mahomet the Impostor*. The scheme of the play is this: Mahomet is laying siege to Mecca, and has in his camp Zaphna and Palmira, taken captives in childhood and brought up by him. They are really the children of Alcanor, the chief of Mecca, but know it not, and love each other. Mahomet is in love with Palmira, and sets Zaphna to murder Alcanor, pretending that it is God’s will. Zaphna obeys the behest, is told that Alcanor is his father, and is poisoned. Mahomet asks Palmira in marriage, and she stabs herself.

Mahomet’s Coffin is said to be suspended in mid-air. The wise ones affirm that the coffin is of iron, and is suspended by the means of loadstones. The faithful assert it is held up by four angels. Burckhardt says it is not suspended at all. A marabout told Labat:

Que le tombeau de Mahomet étoit porté en l’air par le moyen de certains Anges qui se relayent d’heure en heures pour soutenir ce fardeau.—Labat, *Afrique Occidentale*, ii. 143 (1728).

The balance always would hang even.
Like Mah'met's tomb 'twixt earth and heaven.
Prior, *Alma*, ii. 199 (1717).

Mahomet's Dove, a dove which. Mahomet taught to pick seed placed in his ear. The bird would perch on the prophet's shoulder and thrust its bill into his ear to find its food; but Mahomet gave out that it was the Holy Ghost, in the form of a dove, sent to impart to him the counsels of God.—Dr. Prideaux, *Life of Mahomet* (1697); Sir W. Raleigh, *History of the World*, I. i. 6 (1614).

Instance proud Mahomet ...
The sacred dove whispering into his ear,
That what his will imposed, the world must fear.
Lord Brooke, *Declination of Monarchie*, etc.
(1554-1628).

Was Mahomet inspirêd with a dove?
Thou with an eagle art inspirêd [*Joan of Arc*].
Shakespeare, *I Henry VI.*, act i. sc. 3 (1589).

Mahomet's Knowledge of Events. Mahomet, in his coffin, is informed by an angel of every event which occurs respecting the faithful.

Il est vivant dans son tombeau. Il fait la prière dans ce tombeau à chaque fois que le crieur en fait la proclamation, et au même tems qu'on la recite. Il y a un ange posté sur son tombeau qui a le soin de lui donner avis des prières que les fidèles font pour lui.—Gagnier, *Vie de Mahomet*, vii. 18 (1723).

Mahomet of the North, Odin, both legislator and supreme deity.

Mahoud, son of a rich jeweller of Delhi, who ran through a large fortune in riotous living, and then bound himself in service to Bennaskar, who proved to be a magician. Mahoud impeached Bennaskar to the cadî, who sent officers to seize him; but, lo! Mahoud had been metamorphosed into the likeness of Bennaskar, and was condemned to be burnt alive. When the pile was set on fire, Mahoud became a toad, and in this form met the Sultan Misnar, his vizier, Horam, and the Princess Hemju'nah, of Cassimir, who

had been changed into toads also.—Sir C. Morell [J. Ridley], *Tales of the Genii* (“The Enchanter’s Tale,” vi., 1751).

Mahound or Mahoun, a name of contempt for Mahomet or any pagan god. Hence Ariosto makes Ferrau “blaspheme his Mahoun and Termagant” (*Orlando Furioso*, xii. 59).

Fitter for a turban for Mahound or Termagant, than the head-gear of a reasonable creature.—Sir W. Scott.

Mahu, the fiend-prince that urges to theft.

Five fiends have been in poor Tom at once; of lust, as Obidicut; Hobididance, prince of dumbness; Mahu, of stealing; Modo, of murder; and Flibbertigibbet, of mopping and mowing.—Shakespeare, *King Lear*, act iv. sc. 1 (1605).

Maid Ma’rian, a name assumed by Matilda, daughter of Robert, Lord Fitz-walter, while Robin Hood remained in a state of outlawry. She was poisoned with a poached egg at Dunmow Priory, by a messenger of King John sent for the purpose. This was because Marian was loved by the king, but rejected him. Drayton has written her legend.

He to his mistress dear, his lovèd Marian,
Was ever constant known; which wheresoe’er she came,
Was sovereign of the woods, chief lady of the game.
Her clothes tucked to the knee, and dainty braided hair,
With bow and quiver armed, she wandered here and there
Amongst the forest wild. Diana never knew
Such pleasures, nor such harts as Marian slew.

Polyolbion, xxvi. (1622).

Maid Marian, introduced into the May-day morris-dance, was a boy dressed in girl’s clothes. She was queen of the May and used to wear a tinsel crown, and carry in her left hand a flower. Her coif was purple, her surcoat blue, her cuffs white, the skirts of her robe yellow, the sleeves carnation, and the stomacher red with yellow cross bars. (See MORRIS-DANCE.)

Maid of Athens, There's a Macri, rendered famous by Byron's song, "Maid of Athens, fare thee well!" Twenty-four years after this song was written, an Englishman sought out "the Athenian maid," and found a beggar, without a single vestige of beauty. She was married and had a large family; but the struggle of her life was to find bread to keep herself and family from positive starvation. She lived to be over eighty years of age.

Maid of Bath (*The*), Miss Linley, who married R.B. Sheridan. Samuel Foote wrote a farce entitled *The Maid of Bath*, in which he gibbets Mr. Walter Long under the name of "Flint."

Maid of Honor (*The*), by P. Massinger (1637). Camiola, a very wealthy, high-minded lady, was in love with Prince Bertoldo, brother of Roberto, king of the Two Sicilies; but Bertoldo, being a knight of Malta, could not marry without a dispensation from the pope. While matters were in this state Bertoldo led an army against Aurelia, duchess of Sienna, and was taken prisoner. Camiola paid his ransom, and Aurelia commanded the prisoner to be brought before her. Bertoldo came; the duchess fell in love with him and offered marriage, and Bertoldo, forgetful of Camiola, accepted the offer. The betrothed then presented themselves to the king, when Camiola exposed the conduct of Bertoldo. The king was indignant at the baseness, Aurelia rejected Bertoldo with scorn, and Camiola took the veil.

Maid of Mariendorpt (*The*), a drama by S. Knowles, based on Miss Porter's novel of *The Village of Mariendorpt* (1838). The "maid" is Meeta, daughter of Mahldenau, minister of Mariendorpt, and betrothed to Major Rupert Roselheim. The plot is this; Mahldenau starts for Prague in search of Meeta's sister, who fell into some soldiers' hands in infancy during the siege of Magdeburg. On entering Prague, he is seized as a spy, and condemned to death. Meeta, hearing of his capture, walks to Prague to plead for his life, and finds that the governor's "daughter" is her lost sister. Rupert storms the prison and releases Mahldenau.

Maid of Norway, Margaret, daughter of Eric II. and Margaret of Norway. She was betrothed to Edward, son of Edward I., of England, but

died on her passage (1290).

Maid of Orleans, Jeanne d'Arc, famous for having raised the siege of Orleans, held by the English. The general tradition is that she was burnt alive as a witch, but this is doubted (1412-1431).

Maid of Perth (*Fair*), Catharine Glover, daughter of Simon Glover, the old glover of Perth. She kisses Henry Smith while asleep on St. Valentine's morning, and ultimately marries him.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Maid of Saragoza, Augustina, noted for her heroism at the siege of Saragoza, 1808-9.—See Southey's *History of the Peninsular War*.

Her lover sinks—she sheds no ill-timed tear;
Her chief is slain—she fills his fatal post;
Her fellows flee—she checks their base career;
The foe retires—she heads the sallying host.
... the flying Gaul.
Foiled by a woman's hand, before a battered wall.
Byron, *Childe Harold*, i. 56, (1809).

Maid of the Mill (*The*), an opera by Isaac Bickerstaff. Patty, the daughter of Fairfield, the miller, was brought up by Lord Aimworth's mother. At the death of Lady Aimworth, Patty returned to the mill, and her father promised her in marriage to Farmer Giles; but Patty refused to marry him. Lord Aimworth about the same time betrothed himself to Theodosia, the daughter of Sir Harry Sycamore; but the young lady loved Mr. Mervin. When Lord Aimworth knew of this attachment, he readily yielded up his betrothed to the man of her choice, and selected for his bride, Patty, "the maid of the mill" (1765).

Maid of the Oaks (*The*), a two-act drama by J. Burgoyne. Maria, "the maid of the Oaks," is brought up by Oldworth, of Oldworth Oaks, as his ward, but is informed on the eve of her marriage with Sir Harry Groveby that she is Oldworth's daughter. The under-plot is between Sir Charles Dupely and Lady Bab Lardoon. Dupely professed to despise all women,

and Lady Lardoon was “the princess of dissipation;” but after they fell in with each other, Dupely confessed that he would abjure his creed, and Lady Lardoon avowed that henceforth she renounced the world of fashion and its follies.

Maid’s Tragedy (*The*). The “maid” is Aspa’tia, the troth-plight wife of Amintor, who, at the king’s command, is made to marry Evad’ne (3 *syl.*). Her death forms the tragical event which gives name to the drama.—Beaumont and Fletcher (1610).

(The scene between Antony and Ventidius, in Dryden’s tragedy of *All for Love*, is copied from *The Maid’s Tragedy*, where “Melantius” answers to Ventidius).

Maiden (*The*), a kind of guillotine, introduced into Scotland by the Regent Morton, who was afterwards beheaded by it. The “maiden” resembled in form a painter’s easel about ten feet high. The victim placed his head on a cross-bar some four feet from the bottom, kept in its place by another bar. In the inner edges of the frame were grooves, in which slid a sharp axe weighted with lead and supported by a long cord. When all was ready, the cord was cut, and down fell the axe with a thud.—Pennant, *Tour in Scotland*, iii. 365 (1771).

The unfortunate earl [*Argyll*] was appointed to be beheaded by the “maiden.”—Sir W. Scott. *Tales of a Grandfather*, ii. 53.

The Italian instrument of execution was called the *mannaia*. The apparatus was erected on a scaffold; the axe was placed between two perpendiculars. ... In Scotland the instrument of execution was an inferior variety of the *mannaia*.—*Memoirs of the Sansons*, i. 257.

It seems pretty clear that the “maiden” ... is merely a corruption of the Italian *mannaia*.—A.G. Reid.

Maiden King (*The*), Malcolm IV., of Scotland (1141, 1153-1165).

Malcolm, ... son of the brave and generous Prince Henry, ... was so kind and gentle in his disposition that he was usually called Malcolm “the Maiden.”—Sir W. Scott, *Tales of a Grandfather*, iv.

Maiden Queen (*The*), Elizabeth of England (1583, 1558-1603).

Maiden of the Mist (*The*), Anne of Geierstein, daughter of Count Albert of Geierstein. She is the baroness of Arnheim.—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Maidens' Castle (*The*), on the Severn. It was taken from a duke by seven knights, and held by them till Sir Galahad expelled them. It was called "The Maidens' Castle," because these knights made a vow that every maiden who passed it should be made a captive. This is an allegory.

Mailsetter (*Mrs.*), keeper of the Fairport post-office.

Davie Mailsetter, her son.—Sir W. Scott, *The Antiquary* (time, George III.).

Maimou'ne (3 syl.), a fairy, daughter of Damriat, "king of a legion of genii." When the Princess Badoura, in her sleep, was carried to the bed of Prince Camaral'zaman, to be shown to him, Maimounê changed herself into a flea, and bit the prince's neck to wake him. Whereupon he sees the sleeping princess by his side, falls in love with her, and afterwards marries her.—*Arabian Nights* ("Camaralzaman and Badoura").

Mai'muna or **Maimu'na**, one of the sorceresses of Dom-Daniel, who repents and turns to Allah. Thal'aba first encounters her, disguised as an old woman spinning the finest thread. He greatly marvels at its extreme fineness, but she tells him he cannot snap it; whereupon he winds it round his two wrists, and becomes powerless. Maimuna, with her sister-sorceress, Khwala, then carry him to the island of Moha'reb, where he is held in durance; but Maimuna releases him, repents, and dies.—Southey, *Thalaba, the Destroyer*, ix. (1797).

Mainote (2 syl.), a pirate who infests the coast of Attica.

... boat

Of island-pirate of Mainote.

Byron, *The Giaour* (1813).

Mainy (*Richard*), out of whom the Jesuits cast the seven deadly sins, each in the form of some representative animal. As each devil came forth, Mainy indicated the special sin by some trick or gesture. Thus, for *pride*, he pretended to curl his hair, for *gluttony*, to vomit, for *sloth*, to gape, and so on.—Bishop Harsnett, *Declaration of Popish Impostures*, 279, 280.

Maitland (*Thomas*), the pseudonym of Robert Buchanan, in *The Contemporary Review*, when he attacked the “Fleshly school.”

Maitre des Forges. By Georges Ohnet. A wealthy ironmaster, Phillippe Derblay, who loves Clarie de Beaulieu. In pique at her desertion by her high-born love, Gaston de Bligny, Clarie accepts and marries Phillippe. She eventually learns to love him.

Malachi, the canting, preaching assistant of Thomas Turnbull, a smuggler and schoolmaster.—Sir W. Scott, *Redgauntlet* (time, George III.).

Malacoda, the fiend sent as an envoy to Virgil, when he conducted Dantè through hell.—Dantè, *Hell*, xxi. (1300).

Malade Imaginaire (*Le*), Mons. Argan, who took seven mixtures and twelve lavements in one month instead of twelve mixtures with twenty lavements, as he had hitherto done. “No wonder,” he says, “he is not so well.” He fancies his wife loves him dearly, and that his daughter is undutiful, because she declines to marry a young medical prig instead of Cléante (2 *syl.*) whom she loves. His brother persuades “the malade” to counterfeit death, in order to test the sincerity of his wife and daughter. The wife rejoices greatly at his death, and proceeds to filch his property, when Argan starts up and puts an end to her pillage. Next comes the daughter’s turn. When she hears of her father’s death, she bewails him with great grief, says she has lost her best friend, and that she will devote her whole life in prayer for the repose of his soul. Argan is delighted, starts up in a frenzy of joy, declares she is a darling, and shall marry the man of her choice freely, and receive a father’s blessing.—Molière, *Le Malade Imaginaire* (1673).

Malagi’gi, son of Buovo, brother of Aldiger and Vivian (of Clarmont’s race), one of Charlemagne’s paladins, and cousin of Rinaldo. Being brought

up by the fairy Orianda, he became a great enchanter.—Oriosto, *Orlando Furioso* (1516).

Malagri'da (*Gabriel*), an Italian Jesuit and missionary to Brazil, who was accused of conspiring against the king of Portugal (1689-1761).

Lord Shelburne was nicknamed “Malagrida.” He was a zealous oppositionist during Lord North’s administration (1737-1805).

Malagrowther (*Sir Mungo*), a crabbed old courtier, soured by misfortune, and peevish from infirmities. He tries to make every one as sour and discontented as himself.—Sir W. Scott, *Fortunes of Nigel* (time, James I.).

Malagrowther (*Malachi*), Sir W. Scott, “On the proposed change of currency, etc.” (1826).

Lockhart says that these “diatribes produced in Scotland a sensation not inferior to that of the Drapier’s letters in Ireland.” They came out in the *Edinburgh Weekly Journal*.

Malambru'no, a giant, first cousin to Queen Maguncia, of Candaya. “Exclusive of his natural barbarity, Malambruno was also a wizard,” who enchanted Don Calvijo and the Princess Antonomasia—the former into a crocodile of some unknown metal, and the latter into a monkey of brass. The giant sent Don Quixote the wooden horse, and was appeased “by the simple attempt of the knight to disenchant the victims of his displeasure.”—Cervantes, *Don Quixote*, II. iii. 4, 5, (1615).

Malaprop (*Mrs.*), aunt and guardian to Lydia Languish, the heiress. Mrs. Malaprop sets her cap at Sir Lucius O'Trigger, “a tall Irish baronet,” and corresponds with him under the name of Delia. Sir Lucius fancies it is the niece, and, when he discovers his mistake, declines the honor of marriage with the aunt. Mrs. Malaprop is a synonym for those who misapply words without mispronouncing them. Thus Mrs. Malaprop talks of a *Darbyshire putrefaction*, an *allegory on the banks of the Nile*, a *barbarous Vandyke*, she requests that *no delusions to the past* be made, and talks of flying with the *utmost felicity*.—Sheridan, *The Rivals* (1775).

(Mrs. Malaprop's name is itself a clever invention; by no means *mal à propos*.)

Malbecco, “a cankered, crabbed carl,” very wealthy and very miserly, husband of a young wife named Hel'inore (3 *syl.*), of whom he is very jealous, and not without cause. Helinore, falling in love with Sir Paridel, her guest, sets fire to the closet where her husband keeps his treasures, and elopes with Paridel, while Malbecco stops to put out the flames. This done, Malbecco starts in pursuit, and finds that Paridel has tired of the dame, who has become the satyr's dairy-maid. He soon finds her out, but she declines to return with him; and he, in desperation, throws himself from a rock, but receives no injury. Malbecco then creeps into a cave, feeds on toads and frogs, and lives in terror lest the rock should crush him or the sea overwhelm him. “Dying, he lives on, and can never die,” for he is no longer Malbecco, “but JEALOUSY is hight.”—Spenser, *Faëry Queen*, iii. 9, 10 (1590).

Malbrough', corrupted in English into *Malbrook*, the hero of a popular French song. Generally thought to refer to John Churchill, duke of Marlborough, so famous for his victories over the French in the reign of Louis XIV.; but no incident of the one corresponds with the life of the other. The Malbrough of the song was evidently a crusader or ancient baron, who died in battle; and his lady, climbing the castle tower and looking out for her lord, reminds one of the mother of Sisera, who “looked out at a window, and cried through the lattice, ‘Why is his chariot so long in coming? Why tarry the wheels of his chariots? ... Have they not sped? Have they not divided the spoil?’” (*Judges*, v. 28-30). The following are the words of the song:—

“Malbrough is gone to the wars. Ah! when will he return?” “He will come back by Easter, lady, or at latest by Trinity.” “No, no! Easter is past, and Trinity is past; but Malbrough has not returned.” Then did she climb the castle tower, to look out for his coming. She saw his page, but he was clad in black. “My page, my bonnie page,” cried the lady, “what tidings bring you—what tidings of my lord?” “The news I bring,” said the page, “is very sad, and will make you weep. Lay aside your gay attire, lady, your ornaments of gold and silver, for my lord is dead. He is dead, lady, and laid in earth. I saw him borne to his last home by four officers; one carried his cuirass, one his shield,

one his sword, and the fourth walked beside the bier, but bore nothing. They laid him in earth. I saw his spirit rise through the laurels. They planted his grave with rosemary. The nightingale sang his dirge. The mourners fell to the earth; and when they rose up again, they chanted his victories. Then retired they all to rest.”

This song used to be sung as a lullaby to the infant son of Louis XVI.; and Napoleon I. never mounted his charger for battle without humming the air of *Malbrough s'en va-t-en guerre*. Mon. de Las Casas says he heard him hum the same air a little before his death.

Malbrouk, of Basque legend, is a child brought up by his godfather of the same name. At the age of seven he is a tall, full-grown man, and, like Proteus, can assume any form by simply naming the form he wishes to assume. Thus, by saying “Jesus, ant,” he becomes an ant; and “Jesus, pigeon,” he becomes a pigeon. After performing most wonderful prodigies, and releasing the king’s three daughters who had been stolen by his godfather, he marries the youngest of the princesses, and succeeds the king on his throne.

✱✱ The name Malbrouk occurs in the *Chanson de Gestes*, and in the Basque *Pastorales*. (See above MALBROUGH.)

Malcolm, surnamed “Can More” (“great head”), eldest son of Duncan, “the Meek,” king of Scotland. He, with his father and younger brother, was a guest of Macbeth at Inverness Castle, when Duncan was murdered. The two young princes fled—Malcolm to the English court, and his brother Donalbain to Ireland. When Macduff slew Macbeth in the battle of Dunsin ‘ane, the son of Duncan was set on the throne of Scotland, under the name and title of Malcolm III.—Shakespeare, *Macbeth* (1606).

Mal’ecasta, the mistress of Castle Joyous, and the impersonation of lust. Britomart (the heroine of chastity) entered her bower, after overthrowing four of the six knights that guarded it; and Malecasta sought to win the stranger to wantonness, not knowing her sex. Of course, Britomart resisted all her wiles, and left the castle next morning.—Spenser, *Faëry Queen*, iii. 1 (1590).

Maledisaunt, a damsel who threw discredit on her knightly lover to prevent his encountering the danger of the battlefield. Sir Launcelot condoned her offense, and gave her the name of Bienpensaunt.

The Cape of Good Hope was called the “Cape of Storms” (*Cabo Tormentoso*) by Bartholomew Diaz, when discovered in 1493; but the king of Portugal (John II.) changed the name to “Good Hope.”

So the Euxine (that is, “the hospitable”) Sea was originally called “The Axine” (or “the inhospitable”) Sea.

Maleffort, seneschal of Lady Bria’na; a man of “mickle might,” slain by Sir Calidore.—Spenser, *Faëry Queen*, vi. 1 (1596).

Male’ger, (3 syl.), captain of the host which besieged Body Castle, of which Alma was queen. Prince Arthur found that his sword was powerless to wound him, so he took him up in his arms and tried to crush him, but without effect. At length the prince remembered that the earth was the carl’s mother, and supplied him with new strength and vigor as often as he went to her for it; so he carried the body, and flung it into a lake. (See ANTÆOS.)—Spenser, *Faëry Queen*, ii. 11 (1590).

Malen’gin, Guile personified. When attacked by Talus, he changed himself into a fox, a bush, a bird, a hedgehog, and a snake; but Talus, with his iron flail, beat him to powder, and so “deceit did the deceiver fail.” On his back Malengin carried a net “to catch fools” with.—Spenser, *Faëry Queen*, v. 9 (1596).

Malepardus, the castle of Master Reynard, the fox, in the beast epic of *Reynard the Fox* (1498).

Males and Females. The proportion in England is 104.5 males to 100 females; in Russia it is 108.9; and the Jews in Livonia give the ratio of 120 males born to every 100 females. The mortality of males in infancy exceeds that of females, and war greatly disturbs the balance.

Mal-Fet (*The chevalier*), the name assumed by Sir Launcelot in Joyous Isle, during his fit of madness, which lasted two years.—Sir T. Malory, *History of Prince Arthur*, iii. (1470).

Malfort (*Mr.*), a young man who has ruined himself by speculation.

Mrs. Malfort, the wife of the speculator, “houseless, friendless, defenceless, and forlorn.” The wants of Malfort are temporarily relieved by the bounty of Frank Heartall and the kindness of Mrs. Cheerly “the soldier’s daughter.” The return of Malfort, senior, from India, restores his son to ease and affluence.—Cherry, *The Soldier’s Daughter* (1804).

Malfy (*Duchess of*), twin-sister of Ferdinand, duke of Calabria. She fell in love with Antonio, her steward, and gave thereby mortal offense to her twin-brother, Ferdinand, and to her brother, the cardinal, who employed Bosola to strangle her.—John Webster, *Duchess of Malfy* (1618).

Malgo, a mythical king of Britain, noted for his beauty and his vices, his munificence and his strength. Malgo added Ireland, Iceland, Gothland, the Orkneys, Norway, and Dacia to his dominions. Geoffrey, *British History*, xi. 7 (1142).

Next Malgo ... first Orkney overran.

Proud Denmark then subdued, and spacious Norway wan.

Seized Iceland for his own, and Gothland to each shore.

Drayton, *Polyolbion*, xix. (1622).

Malesherbes (2 syl.). If anyone asked Malesherbes his opinion about any French words, he always sent him to the street porters at the Port au Foin, saying that they were his “masters in language.”—Racan, *Vie de Malesherbes* (1830).

It is said that Shakespeare read his plays to an oyster-woman when he wished to know if they would suit the popular taste.

Mal'inal, brother of Yuhid'thithon. When the Aztecas declared war against Madoc and his colony, Malinal cast in his lot with the white strangers. He was a noble youth, who received two arrow-wounds in his leg while defending the white women; and being unable to stand, fought in their defense on his knees. When Malinal was disabled, Amal'ahta caught up the princess, and ran off with her; but Mervyn the “young page” (in fact a girl) struck him on the hamstrings with a bill-hook, and Malinal, crawling to the spot, thrust his sword in the villain's groin and killed him.—Southey, *Madoc*, ii. 16 (1805).

Mal'iom. Mahomet is so called in some of the old romances.

“Send five, send six against me! By Maliom! I swear I'll take them all.”—*Fierabras*.

Malkin. The maid Marian of the morris-dance is so called by Beaumont and Fletcher:

Put on the shape of order and humanity,

Or you must marry Malkin, the May-Lady.

Monsieur Thomas (1619).

Mall Cutpurse, Mary Frith, a thief and receiver of stolen goods. John Day, in 1610, wrote “a booke called *The Madde Prancks of Merry Mall of*

the Bankside, with her Walks in Man's Apparel, and to what Purpose." It is said that she was an androgyne (1584-1659).

Malluch, merchant of Antioch, who befriends Ben-Hur when he most needs substantial aid.—Lew Wallace, *Ben-Hur; A Tale of the Christ* (1880).

Mal-Orchol, king of Fuär'fed (an island of Scandinavia). Being asked by Ton-Thormod to give him his daughter in marriage, he refused, and the rejected suitor made war on him. Fingal sent his son Ossian to assist Mal-Orchol, and on the very day of his arrival he took Ton-Thormod prisoner. Mal-Orchol, in gratitude, now offered Ossian his daughter in marriage; but Ossian pleaded for Ton-Thormod, and the marriage of the lady with her original suitor was duly solemnized. (The daughter's name was Oina-Moral).—Ossian, *Oina-Morul*.

Malony (*Kitty*), a much maltreated cook, to whom her mistress introduced a "hay-thun Chineser" as an assistant. His imitation, in good faith, of her practice of taking toll of groceries brought into the kitchen awakens her employer's suspicions.

"She give me such sass as I cudn't take from no lady, an' I give her warnin', an' left that instant, an' she a-pointin' to the door."—Mary Mapes Dodge, *Thophilus and Others* (1876).

Maltworm, a tippler. Similarly, bookworm means a student.

Mal'venu, Lucif'ëra's porter.—Spenser, *Faëry Queen*, i. 4 (1590).

Malvina, daughter of Toscar. She was betrothed to Oscar, son of Ossian; but he was slain in Ulster by Cairbar, before the day of marriage arrived.—*Temora*, i.

I was a lovely tree in thy presence, Oscar, with all my branches round me; but thy death came like a blast from the desert, and laid my green head low. The spring returned with its showers; no leaf of mine arose.... The tear was on the cheek of Malvina.—Ossian, *Croma*.

Malvoisin (*Sir Albert de*), a preceptor of the Knights Templars.

Sir Philip de Malvoisin, one of the knights challengers at the tournament.
—Sir W. Scott, *Ivanhoe* (time, Richard I.).

Malvo'lio, Olivia's steward. When he reproves Sir Toby Belch for riotous living, the knight says to him, "Dost thou think, because thou art virtuous, there shall be no more cakes and ale?" Sir Toby and Sir Andrew Ague-cheek join Maria in a trick against the steward. Maria forges a letter in the handwriting of Olivia, leading Malvolio to suppose that his mistress is in love with him, telling him to dress in yellow stockings, and to smile on the lady. Malvolio falls into the trap; and when Olivia shows astonishment at his absurd conduct, he keeps quoting parts of the letter he has received, and is shut up in a dark room as a lunatic.—Shakespeare, *Twelfth Night* (1614).

Mamamouchi, an imaginary order of knighthood. M. Jourdain, the *parvenu*, is persuaded that the grand seignior of the order has made him a member, and he submits to the ceremony of a mock installation.—Molière, *Le Bourgeois Gentilhomme* (1670).

All the women most devoutly swear,
Each would be rather a poor actress here
Than to be made a Mamamouchi there.
Dryden.

Mambrino's Helmet, a helmet of pure gold, which rendered the wearer invisible. It was taken possession of by Rinaldo, and stolen by Scaripantê.

Cervantes tells us of a barber who was caught in a shower of rain, and who, to protect his hat, clapped his brazen basin on his head. Don Quixote insisted that this basin was the helmet of the Moorish king; and, taking possession of it, wore it as such.

✱ When the knight set the galley-slaves free, the rascals "snatched the basin from his head, and *broke it to pieces*" (pt. I. iii. 8); but we find it sound and complete in the next book (ch. 15), when the gentlemen at the inn sit in judgment on it, to decide whether it is really a "helmet or a basin." The judges, of course, humor the don, and declare the basin to be an undoubted helmet.—Cervantes, *Don Quixote* (1605).

“I will lead the life I have mentioned, till, by the force and terror of my arm, I take a helmet from the head of some other knight.” ... The same thing happened about Mambrino’s helmet, which cost Scarpante so dear.—Cervantes, *Don Quixote*, I. ii. 2 (1605).

Mamillius, a young prince of Sicilia.—Shakespeare, *Winter’s Tale* (1604).

Mammon, the personification of earthly ambition, be it wealth, honors, sensuality, or what not. “Ye cannot serve God and Mammon” (*Matt.* vi. 24). Milton makes Mammon one of the rebellious angels:

Mammon, the least-erected spirit that fell
From heaven; for e’en in heaven his looks and thoughts
Were always downward bent, admiring more
The riches of heaven’s pavement, trodden gold,
Than aught, divine or holy, else enjoyed.

Paradise Lost, i. 679, etc. (1665).

Mammon tells Sir Guyon, if he will serve him, he shall be the richest man in the world; but the knight replies that money has no charm in his sight. The god then takes him into his smithy, and tells him to give any order he likes; but Sir Guyon declines the invitation. Mammon next offers to give the knight Philotine to wife; but Sir Guyon still declines. Lastly, the knight is led to Proserpine’s bower, and told to pluck some of the golden fruit, and to rest him awhile on the silver stool; but Sir Guyon resists the temptation. After three day’s sojourn in the infernal regions, the knight is led back to earth, and swoons.—Spenser, *Faëry Queen*, ii. 7 (1590).

Mammon (*Sir Epicure*), the rich dupe who supplies Subtle, “the alchemist,” with money to carry on his artifices, under pretence of transmuting base metals into gold. Sir Epicure believes in the possibility, and glories in the mighty things he will do when the secret is discovered.—Ben Jonson, *The Alchemist* (1610).

Mammoth (*The*), or big buffalo, is an emblem of terror and destruction among the American Indians. Hence, when Brandt, at the head of a party of

Mohawks and other savages, was laying waste Pennsylvania, and approached Wyo'ming, Outalissi exclaims:

The mammoth comes—the foe—the monster Brandt,
With all his howling, desolating band ...
Red is the cup they drink, but not of wine!

Campbell, *Gertrude of Wyoming*, iii. 16 (1809).

Mammoun, eldest of the four sons of Corcud. One day he showed kindness to a mutilated serpent, which proved to be the fairy Gialout, who gave him for his humanity the power of joining and mending whatever was broken. He mended a pie's egg which was smashed into twenty pieces, and so perfectly that the egg was hatched. He also mended in a moment a ship which had been wrecked and broken in a violent storm.—T.S. Gueulette, *Chinese Tales* ("Corcud and His four Sons," 1723).

Man. His descent according to the Darwinian theory: (1) The larvæ of ascidians, a marine mollusc; (2) fish lowly organized, as the lancelet; (3) ganoids, lepidosiren, and other fish; (4) amphibians; (5) birds and reptiles; (6) from reptiles we get the monotremata, which connects reptiles with the mammalia; (7) the marsupials; (8) placental mammals; (9) lemuridæ; (10) simiādæ; (11) the New World monkeys called platyrrhines, and the Old World monkeys called catarrhines; (12) between the catarrhines and the race of men the "missing link" is placed by some; but others think between the highest organized ape and the lowest organized man the gradation is simple and easy.

Man (Races of). According to the Bible, the whole human race sprang from one individual, Adam. Virey affirms there were two original pairs. Jacquinet and Latham divide the race into three primordial stocks; Kent into four; Blumenbach into five; Buffon into six; Hunter into seven; Agassiz into eight; Pickering into eleven; Bory St. Vincent into fourteen; Desmoulins into sixteen; Morton into twenty-two; Crawford into sixty; and Burke into sixty-three.

Man in Black (*The*), said to be meant for Goldsmith's father. A true oddity, with the tongue of a Timon and the heart of an Uncle Toby. He

declaims against beggars, but relieves every one he meets; he ridicules generosity, but would share his last cloak with the needy.—Goldsmith, *Citizen of the World* (1759).

✱ Washington Irving has a tale called *The Man in Black*.

Man in the Moon (*The*). Some say it is the man who picked up a bundle of sticks on the Sabbath day (*Numb.* xv. 32-36). Dantê says it is Cain, and that the “bush of thorns” is an emblem of the curse pronounced on the earth: “Thorns also and thistles shall it bring forth to thee” (*Gen.* iii. 18). Some say it is Endymion, taken there by Diana.

The *curse* pronounced on the “man” was this: “As you regarded not ‘Sunday’ on earth, you shall keep a perpetual ‘Moon-day’ in heaven.” This, of course, is a Teutonic tradition.

The *bush of thorns*, in the Schaumburglippê version, is to indicate that the man strewed thorns in the church path, to hinder people from attending mass on Sundays.

Now doth Cain with fork of thorns confine
On either hemisphere, touching the wave
Beneath the towers of Seville. Yesternight
The moon was round.

Dantê, *Inferno*, xx (1300).

Her gite was gray and full of spottis black.
And on her brest a chorle painted ful even,
Bering a bush of thornis on his back,
Which for his theft might clime so ner the heven.

Chaucer.

A North Frisian version gives *cabbages* instead of a faggot of wood.

✱ There are other traditions, among which may be mentioned “The Story of the Hare and the Elephant.” In this story “the man in the moon” is a hare.—*Pantschatantra* (a collection of Sanskrit fables).

Man in the Moon, a man who visits the “inland parts of Africa.”—W. Thomson, *Mammuth or Human Nature Displayed on a Grand Scale* (1789).

Man in the Moon, the man who, by the aid of a magical glass, shows Charles Fox (the man of the people), various eminent contemporaries.—W. Thomson, *The Man in the Moon or Travels into the Lunar Regions* (1783).

Man of Blood. Charles I. was so called by the puritans, because he made war on his parliament. The allusion is to 2 *Sam.* xvi. 7.

Man of Brass, Talos, the work of Hephæstos (*Vulcan*). He traversed the Isle of Crete thrice a year. Apollonius (*Argonautica*, iv.) says he threw rocks at the Argonauts, to prevent their landing. It is also said that when a stranger was discovered on the island, Talos made himself red-hot, and embraced the intruder to death.

That portentous Man of Brass
Hephæstus made in days of yore,
Who stalked about the Cretan shore,
And saw the ships appear and pass,
And threw stones at the Argonauts.

Longfellow, *The Wayside Inn* (1863).

Man of December. Napoleon III. So called because he was made president December 11, 1848; made the *coup d'état*, December 2, 1851; and was made emperor December 2, 1852.

(Born in the Rue Lafitte, Paris (*not* in the Tuileries), April 20, 1808; reigned 1852-1870; died at Chislehurst, Kent, January 9, 1873).

Man of Destiny, Napoleon I., who always looked upon himself as an instrument in the hands of destiny, and that all his acts were predestined.

The Man of Destiny ... had power for a time “to bind kings with chains, and nobles with fetters of iron.”—Sir W. Scott.

Man of Feeling (*The*), Harley, a sensitive, bashful, kind-hearted, sentimental sort of a hero.—H. Mackenzie, *The Man of Feeling* (1771).

* Sometimes Henry Mackenzie is himself called “The Man of Feeling.”

Man of Ross, John Kyrle, of Ross, in Herefordshire, distinguished for his benevolence and public spirit. “Richer than miser, nobler than king or king-polluted lord.”—Pope, *Epistle*, iii. (“On the Use of Riches,” 1709).

Man of Salt (*A*). Tears are called salt, hence a man of salt is one who weeps on slight provocation.

This would make a man, a man of salt,
To use his eyes for garden water-pots.
Shakespeare, *King Lear*, act iv. sc. 6 (1605).

Man of Sedan, Napoleon III. So called because he surrendered his sword to William, king of Prussia, after the battle of Sedan in September, 1870.

(Born in the Rue Lafitte, 1808; reigned 1852-1870; died at Chiselhurst, 1873).

Man of Sin (*The*), mentioned in *2 Thess.* ii. 3.

Whitby says the “Man of sin” means the Jews as a people.

Grotius says it means Caius Cæsar or else Caligula.

Wetstein says it is Titus.

Olshausen thinks it is typical of some one yet to come.

Roman Catholics say it means Anti-christ.

Protestants think it refers to the pope.

The Fifth-Monarchy men applied it to Cromwell.

Man of the Hill, a tedious “hermit of the vale,” introduced by Fielding in his novel of *Tom Jones* (1749).

Man of the Mountain (*Old*). (See KOPPENBURG.)

Man of the People, Charles James Fox (1749-1806).

Man of the Sea (*The Old*), the man who got upon the shoulders of Sindbad, the sailor, and would not get off again, but clung there with obstinate pertinacity till Sindbad made him drunk, when he was easily shaken off. Sindbad then crushed him to death with a large stone.

“You had fallen,” said they, “into the hands of the Old Man of the Sea, and you are the first whom he has not strangled.”—*Arabian Nights* (“Sindbad,” fifth voyage).

Man of the World (*The*), Sir Pertinax McSycophant, who acquires a fortune by “booing” and fawning on the great and rich. He wants his son Egerton to marry the daughter of Lord Lumbercourt, but Egerton, to the disgust of his father, marries Constantia, the *protégée* of Lady McSycophant. Sir Pertinax had promised his lordship a good round sum of money if the marriage was effected; and when this *contretemps* occurs, his lordship laments the loss of money, “which will prove his ruin.” Sir Pertinax tells Lord Lumbercourt that his younger son Sandy will prove more pliable, and it is agreed that the bargain shall stand good if Sandy will marry the young lady.—C. Macklin, *The Man of the World* (1764).

* This comedy is based on Voltaire’s *Nanine* (1749).

Man without a Skin. Richard Cumberland, the dramatist, was so called by Garrick, because he was so extremely sensitive that he could not bear “to be touched” by the finger of criticism (1732-1811).

Managarm, the most gigantic and formidable of the race of hags. He dwells in the Iron-wood, Jamvid. Managarm will first fill himself with the blood of man, and then will he swallow up the moon. This gigantic hag symbolizes *War*, and the “Iron-wood” in which he dwells is the wood of spears.—*Prose Edda*.

Manchester Poet (*The*), Charles Swain, born 1803.

Manciple’s Tale. Phœbus had a crow which he taught to speak; it was white as down, and as big as a swan. He had also a wife, whom he dearly loved. One day, when he came home, the crow cried, “Cuckoo, cuckoo, cuckoo!” and Phœbus asked the bird what it meant; whereupon it told the god that his wife was unfaithful to him. Phœbus, in his wrath, seized his bow, and shot his wife through the heart; but to the bird he said, “Curse on thy tell-tale tongue! never more shall it brew mischief.” So he deprived it of the power of speech, and changed its plumage from white to black. Moral—Be no tale-bearer, but keep well thy tongue, and think upon the crow.

My sone, bewar, and be noon auctour newe,
Of tydyings, whether they ben fals or trewe;
Wherso thou comest, amongst high or lowe,
Kep wel thy tonge, and think upon the crowe.

Chaucer, *Canterbury Tales*, 17, 291-4 (1388).

* This is Ovid's tale of "Coronis" in the *Metamorphoses*, ii. 543, etc.

Manda'ne (3 syl.), wife of Zamti, the Chinese mandarin, and mother of Hamet. Hamet was sent to Corea to be brought up by Morat, while Mandanê brought up Zaphimri (under the name of Etan), the orphan prince and only surviving representative of the royal race of China. Hamet led a party of insurgents against Ti'murkan', was seized, and ordered to be put to death as the supposed prince. Mandanê tried to save him, confessed he was not the prince; and Etan came forward as the real "orphan of China." Timurkan, unable to solve the mystery, ordered both to death, and Mandanê with her husband to the torture; but Mandanê stabbed herself.—Murphy, *The Orphan of China* (1759).

Mandane (2 syl.), the heroine of Mdlle. Scud'eri's romance called *Cyrus the Great* (1650).

Manda'ne and Stati'ra, stock names of melodramatic romance. When a romance writer hangs the world on the caprice of a woman, he chooses Mandanê or Statira for his heroine. Mandanê of classic story was the daughter of King Astyăgês, wife of Cambysês, and mother of Cyrus the Great. Statira was daughter of Darius, the Persian, and wife of Alexander the Great.

Man'dans, an Indian tribe of Dakota, in the United States, noted for their skill in horsemanship.

Marks not the buffalo's track, nor the Mandans' dexterous horse-race.

Longfellow, *Evangeline* (1849).

Mandeville, any one who draws the long-bow; a flam. Sir John Mandeville [*Man'.de.vil*], an English traveller, published a narrative of his voyages, which abounds in the most extravagant fictions (1300-1372).

Oh! he is a modern Mandeville. At Oxford he was always distinguished by the facetious appellation of “The Bouncer.”—Samuel Foote, *The Liar*, ii. 1 (1761).

Mandeville (*Bernard de*), a licentious, deistical writer, author of *The Virgin Unmasked* (1709), *Free Thoughts on Religion* (1712), *Fable of the Bees* (1714), etc. (1670-1733).

Man’drabul’s Offering, one that decreases at every repetition. Mandrabul, of Samos, having discovered a gold-mine, offered a golden ram to Juno for the discovery. Next year he offered a silver one, the third year a brazen one, and the fourth year nothing.

Mandricardo, king of Tartary, son of Agrican. Mandricardo wore Hector’s cuirass, married Derälis, and was slain by Roge’ro in single combat.—Bojardo, *Orlando Innamorato* (1495); Ariosto, *Orlando Furioso* (1516).

Mandriccardo, a knight whose adventures are recorded by Barahona (*Mandriccardo, etc.*, i. 70, 71).

Mandel (*Mrs.*), salaried society “coach” of the Dryfoos family after their removal to New York.—W.D. Howells, *A Hazard of New Fortunes* (1889).

Manduce (2 syl.), the idol Gluttony, venerated by the Gastrol’aters, a people whose god was their belly.

Maiiette (*Dr.*), of Beauvais. He had been imprisoned eighteen years, and had gradually lost his memory. After his release he somewhat recovered it, but any train of thought connected with his prison life produced a relapse. While in prison, the doctor made shoes, and, whenever the relapse occurred, his desire for cobbling returned.

Lucie Manette, the loving, golden-haired, blue-eyed daughter of Dr. Manette. She marries Charles Darnay.

Lucie Manette had a forehead with the singular capacity of lifting and knitting itself into an expression that was not quite one of perplexity, or wonder, or alarm, or merely of bright, fixed attention, though it included all the four expressions.—C. Dickens, *A Tale of Two Cities*, i. 4 (1859).

Maney or MANNY (*Sir Walter*), a native of Belgium, who came to England as page to Philippa, queen of Edward III. When he first began his career of arms, he and some young companions of his own age put a black

patch over their left eye, and vowed never to remove it till they had performed some memorable act in the French wars (died 1372).

With whom our Maney here deservedly doth stand,
Which first inventor was of that courageous band
Who closed their left eyes up, as never to be freed,
Till there they had achieved some high adventurous deed.

Drayton, *Polyolbion*, xviii. (1613).

Man'fred (*Count*), son of Sig'ismund. He sells himself to the prince of darkness, and received from him seven spirits to do his bidding. They were the spirits of "earth, ocean, air, night, mountains, winds, and the star of his own destiny." Wholly without human sympathies, the count dwelt in splendid solitude among the Alpine Mountains. He once loved the beautiful As'tarte (2 syl.), and, after her murder, went to the hall of Arima'nês to see her. The spirit of Astarte informed him that he would die the following day; and when asked if she loved him, she sighed "Manfred," and vanished.—Byron, *Manfred* (1817).

*✱ Byron sometimes makes Astarte two syllables, and sometimes three. The usual pronunciation is *As.tar-te*.

Mangerton (*The laird of*), John Armstrong, an old warrior who witnesses the national combat in Liddesdale valley between his own son (the Scotch champion), and Foster (the English champion). The laird's son is vanquished.—Sir W. Scott, *The Laird's Jock* (time, Elizabeth).

Maniche'an (4 syl.), a disciple of Manês or Manichee, the Persian heresiarch. The Manicheans believe in two opposing principles—one of good, and the other of evil. Theodora, wishing to extirpate these heretics, put 100,000 of them to the sword.

Yet would she make full many a Manichean.

Byron, *Don Juan*, vi. 3 (1824).

Man'ito or **Mani'tou**, the Great Spirit of the North American Indians. These Indians acknowledge two supreme spirits—a spirit of good and a spirit of evil. The former they call *Gitchê-Manïto*, and the latter *Mitchê-*

Manito. The good spirit is symbolized by an egg, and the evil one by a serpent.—Longfellow, *Hiawatha*, xiv.

As when the evil Manitou that dries
Th' Ohio woods, consumes them in his ire.

Campbell, *Gertrude of Wyoming*, i. 17 (1809).

Manlius, surnamed *Torquātus*, the Roman consul. In the Latin war, he gave orders that no Roman, on pain of death, should engage in single combat. One of the Latins having provoked young Manlius by repeated insults, he slew him; but when the young man took the spoils to his father, Manlius ordered him to be put to death for violating the commands of his superior officer.—*Roman Story*.

Man'lius Capitoli'nus, consul of Rome, B.C. 392, then military tribune. After the battle of Allia (390), seeing Rome in the power of the Gauls, he threw himself into the capitol with 1000 men, surprised the Gauls, and put them to the sword. It was for this achievement he was called *Capitolinus*. Subsequently he was charged with aiming at sovereignty, and was hurled to death from the Tarpeian Rock.

*✱ Lafosse (1698) has a tragedy called *Manlius Capitolinus*, and “Manlius” was one of the favorite characters of Talma, the French actor. Lafosse’s drama is an imitation of Otway’s tragedy of *Venice Preserved* (1682).

Manly, the lover of Lady Grace Townly, sister-in-law of Lord Townly. Manly is the cousin of Sir Francis Wronghead, whom he saves from utter ruin. He is noble, judicious, upright, and sets all things right that are going wrong.—Vanbrugh and Cibber, *The Provoked Husband* (1728).

The address and manner of Dennis Delane [1700-1753] were easy and polite; and he excelled in the well-bred man, such as “Manly.”—T. Davies.

Manly, “the plain dealer.” An honest, surly sea-captain, who thinks every one a rascal, and believes himself no better. Manly forms a good contrast to Olivia, who is a consummate hypocrite of most unblushing effrontery.

“Counterfeit honors,” says Manly, “will not be current with me. I weigh the man, not his titles. ’Tis not the king’s stamp can make the metal better or heavier.”—Wycherly, *The Plain Dealer* i. 1 (1677).

✱✱ Manly, the plain dealer, is a copy of Molière’s “Misanthrope,” the prototype of which was the duc de Montausier.

Manly (Captain), the *fiancé* of Arabella, ward of Justice Day, and an heiress.

Arabella. I like him much—he seems plain and honest.

Ruth. Plain enough, in all conscience.

T. Knight, *The Honest Thieves*.

Manly (Colonel), a bluff, honest soldier, to whom honor is dearer than life. The hero of the drama.—Mrs. Centlivre, *The Beaux’ Duel* (1703).

Mann (*Mrs.*), a dishonest, grasping woman, who kept a branch workhouse, where children were farmed. Oliver Twist was sent to her child-farm. Mrs. Mann systematically starved the children placed under her charge.—C. Dickens, *Oliver Twist* (1837).

Mannaia, goddess of retribution. The word in Italian means “an axe.”

All in a terrible moment came the blow
That beat down Paolo’s ’fence, ended the play
O’ the foil, and brought Mannaia on the stage.

R. Browning, *The Ring and the Book*, iii. (date of the story, 1487).

Mannering (*Guy*) or Colonel Mannering.

Mrs. Mannering (*née* Sophia Wellwood), wife of Guy Mannering.

Julia Mannering, daughter of Guy. She marries Captain Bertram. “Rather a hare-brained girl, but well deserving the kindest regards” (act i. 2 of the dramatized version).

Sir Paul Mannering, uncle to Guy Mannering.—Sir. W. Scott, *Guy Mannering* (time, George II.).

✱✱ Scott’s tale of *Guy Mannering* has been dramatized by Daniel Terry.

Manon l'Escaut, the heroine of a French novel, entitled *Histoire de Chevalier Desgrieux et de Manon Lescot*, by A. F. Prévost (1733). Manon is the “fair mischief” of the story. Her charms seduce and ruin the Chevalier des Grieux, who clings to her through all her career with an unconquered passion, forgiving and forgetting to the tragic end when she dies as a convict in the wilds of Louisiana.

Manrico, the supposed son of Azucena, the gypsy, but in reality the son of Garzia (brother of the conte di Luna). Leonora is in love with him, but the count entertains a base passion for her, and, getting Manrico into his power, condemns him to death. Leonora promises the count to give herself to him if he will spare the life of Manrico. He consents, but while he goes to release his “nephew,” Leonora sucks poison from a ring and dies. Manrico, on perceiving this, dies also.—Verdi, *Il Trovatore* (an opera, 1853).

Mans (*The Count of*), Roland, nephew of Charlemagne. He is also called the “knight of Blaives.”

Mansel (*Sir Edward*), lieutenant of the Tower of London.

Lady Mansel, wife of Sir Edward.—Sir W. Scott, *Fortunes of Nigel*, (time, James I).

Mansfield (*The Miller of*), a humorous, good-natured countryman, who offered Henry VIII. hospitality when he had lost himself in a hunting expedition. The miller gave the king half a bed with his son Richard. Next morning, the courtiers were brought to the cottage by under-keepers, and Henry, in merry pin, knighted his host, who thus became Sir John Cockle. He then made him “overseer of Sherwood Forest,” with a salary of 1000 marks a year.—R. Dodsley, *The King and the Miller of Mansfield* (1737).

* In the ballad called *The King and the Miller of Mansfield*, the king is Henry II., and there are several other points of difference between the ballad and the play. In the play, Cockle hears a gun fired, and goes out to look for poachers, when he lays hold of the king, but, being satisfied that he is no poacher, he takes him home. In the ballad, the king out-rides his lords, gets lost, and, meeting the miller, asks of him a night's lodging. When the miller feels satisfied with the face and bearing of the stranger, he entertains him right hospitably. He gives him for supper a venison pasty, but tells him on

no account to tell the king “that they made free with his deer.” Another point of difference is this: In the play, the courtiers are seized by the under-keepers, and brought to Cockle’s house; but in the ballad they track the king and appear before him next morning. In the play, the king settles on Sir John Cockle 1000 marks; in the ballad, £300 a year.—Percy, *Reliques*, III. ii. 20.

(Of course, as Dodsley introduced the “firing of a gun,” he was obliged to bring down his date to more modern times, and none of the Henrys between Henry II. and Henry VIII. would be the least likely to indulge in such a prank.)

Mansur (*Elijah*), a warrior, prophet, and priest, who taught a more tolerant form of Islâm, but not being an orthodox Moslem, he was condemned to imprisonment in the bowels of a mountain. Mansur is to re-appear and wave his conquering sword, to the terror of the Muscovite.—Milner, *Gallery of Geography*, 781. (See BARBAROSSA.)

Mantacci’ni, a charlatan, who professed to restore the dead to life.

Mantali’ni (*Madame*), a fashionable milliner, near Cavendish Square, London. She dotes upon her husband, and supports him in idleness.

Mr. Mantalini, the husband of madame; he is a man-doll and cockney fop, noted for his white teeth, his minced oaths, and his gorgeous morning gown. This “exquisite” lives on his wife’s earnings, and thinks he confers a favor on her by lavishing her money on his selfish indulgences.—C. Dickens, *Nicholas Nickleby* (1838).

Mantle (*The Boy and the*). One day, a little boy presented himself before King Arthur, and showed him a curious mantle “which would become no wife that was not leal” to her true lord. The queen tried it on, but it changed its color and fell into shreds; Sir Kay’s lady tried it on, but with no better success; others followed, but only Sir Cradock’s wife could wear it.—Percy, *Reliques*.

Mantuan (*The*) that is, Baptista Spagn’olus, surnamed *Mantua’nus*, from the place of his birth. He wrote poems and eclogues in Latin. His works

were translated into English by George Tuberville in 1567. He lived 1443-1516.

Ah, good old Mantuan! I may speak of thee
as the traveller doth of Venice:

Vinegia, Vinegia,
Chi non te vede, ei non te pregia.
Shakespeare, *Love's Labor's Lost*, act iv. sc. 2 (1594).

Mantuan Swan (*The*), Virgil, a native of Mantua (B. C. 70-19).

Mantua me genuit; Calabri rapuere; tenet nunc
Pathenopè; cecini pascua, rura, duces.
Virgil's Epitaph (composed by himself).

Ages elapsed ere Homer's lamp appeared;
And ages ere the Mantua Swan was heard.
Cowper.

Ma'nucodia'ta, a bird resembling a swallow, found in the Molucca Islands. "It has no feet, and though the body is not bigger than that of a swallow, the span of its wings is equal to that of an eagle. These birds never approach the earth, but the female lays her eggs on the back of the male, and hatches them in her own breast. They live on the dew of heaven, and eat neither animal nor vegetable food."—Cardan, *De Rerum Varietate* (1557).

Less pure the footless fowl of heaven, that never
Rest upon earth, but on the wing forever,
Hovering o'er flowers, their fragrant food inhale,
Drink the descending dew upon the way,
And sleep aloft while floating on the gale.
Southey, *Curse of Kehama*, xxi. 6 (1809).

Manuel du Sosa, governor of Lisbon, and brother of Guiomar (mother of the vainglorious [Duarte](#)), (3 syl.).—Beaumont and Fletcher, *The Custom of*

the Country (1647).

Mapp (*Mrs.*), bone-setter. She was born at Epsom, and at one time was very rich, but she died in great poverty at her lodgings in Seven Dials, 1737.

✱✱ Hogarth has introduced her in his heraldic picture, “The Undertakers’ Arms.” She is the middle of the three figures at the top, the other two being Dr. Ward, on the right hand of the spectator, and Dr. Taylor on the left.

Maqueda, the queen of the South, who visited Solomon, and had by him a son named Melech.—Zaga Zabo, *Ap. Damian a Goes*.

✱✱ Maqueda is generally called Balkîs, queen of Saba or Zaba.

Mara Lincoln, orphaned grandchild of Captain and Mrs. Fennell; betrothed to Moses Fennell. She dies young, and is long and sincerely mourned.—Harriet Beecher Stowe, *The Pearl of Orr’s Island*.

Marcassin (*Prince*). This nursery tale is from the *Nights*, of Straparola, an Italian (sixteenth century). Translated into French in 1585.

Marce’lia, the “Desdemona” of Massinger’s *Duke of Milan*. Sforza, “the More,” doted on his young bride, and Marcelia returned his love. During Sforza’s absence at the camp, Francesco, “the lord protector,” tried to seduce the young bride from her fidelity, and, failing in his purpose, accused her to the duke of wishing to play the wanton. “I labored to divert her ... urged your much love ... but hourly she pursued me.” The duke, in a paroxysm of jealousy, flew on Marcelia and slew her.—Massinger, *The Duke of Milan* (1622).

Marcella, daughter of William, a farmer. Her father and mother died while she was young, leaving her in charge of an uncle. She was “the most beautiful creature ever sent into the world,” and every bachelor who saw her fell madly in love with her, but she declined their suits. One of her lovers was Chrysostom, the favorite of the village, who died of disappointed hope, and the shepherds wrote on his tombstone: “From Chrysostom’s fate, learn to abhor Marcella, that common enemy of man, whose beauty and cruelty are both in the extreme.”—Cervantes, *Don Quixote*, I. ii. 4, 5 (1605).

Marcellin de Peyras. The chevalier to whom the Baron de Peyras gave up his estates when he retired to Grenoble. De Peyras eloped with Lady Ernestine, but soon tired of her, and fell in love with his cousin Margaret, the baron's daughter.—E. Stirling, *The Gold-Mine or The Miller of Grenoble* (1854).

Marcelli'na, daughter of Rocco, jailer of the State prison of Seville. She fell in love with Fidelio, her father's servant; but this Fidelio turned out to be Leonora, wife of the State prisoner Fernando Florestan.—Beethoven, *Fidelio* (an opera, 1791).

Marcello, in Meyerbeer's opera of *Les Huguenots*, unites in marriage Valenti'na and Raoul (1836).

Marcellus (*M. Claudius*), called "The Sword of Rome." Fabius "Cunctator" was "The Shield of Rome."

Marcellus, an officer of Denmark, to whom the ghost of the murdered king appeared before it presented itself to Prince Hamlet.—Shakespeare, *Hamlet* (1596).

Marchioness (*The*), the half-starved girl-of-all-work, in the service of Sampson Brass and his sister Sally. She was so lonesome and dull that it afforded her relief to peep at Mr. Swiveller, even through the keyhole of his door. Though so dirty and ill-cared for, "the marchioness" was sharp-witted and cunning. It was Mr. Swiveller who called her the "marchioness," when she played cards with him, "because it seemed more real and pleasant" to play with a marchioness than with a domestic slavey (ch. lvii.) When Dick Swiveller was turned away and fell sick, the "marchioness" nursed him carefully, and he afterwards married her.—C. Dickens, *The Old Curiosity Shop* (1840).

Marchmont (*Miss Matilda*), the *confidante* of Julia Mannering.—Sir W. Scott, *Guy Mannering* (time, George II.).

Marcian, armorer to Count Robert of Paris.—Sir W. Scott, *Count Robert of Paris* (time, Rufus).

Marck (*William de la*), a French nobleman, called “The Wild Boar of Ardennes” (*Sanglier des Ardennes*).—Sir W. Scott, *Quentin Durward* (time, Edward IV.).

Marcliffe (*Theophilus*), pseudonym of William Godwin (author of *Caleb Williams*, 1756-1836).

Marco Bozzaris. Leader of the Suliotes in the successful rebellion against the Turks. A night-attack upon the Turkish camp results in the victory of the Greeks. Bozzaris is killed as the cry of triumph is raised by his command.

“His few surviving comrades saw
His smile when rang their proud hurrah,
 And the red field was won;
Then saw in death his eyelids close
Calmly, as to a night’s repose
 Like flowers at set of sun.”
 Fitz-Green Halleck, *Marco Bozzaris*.

Marcomanic War, a war carried on by the Marcomanni, under the leadership of Maroboduus, who made himself master of Bohemia, etc. Maroboduus was defeated by Arminius, and his confederation broken up (A.D. 20). In the second Christian century a new war broke out between the Marcomanni and the Romans, which lasted thirteen years. In A.D. 180 peace was purchased by the Romans, and the war for a time ceased.

Marcos de Obregon, the hero of a Spanish romance, from which Lesage has borrowed very freely in his *Gil Blas*.—Vicente Espinel, *Vida del Escudero Marcos de Obregon* (1618).

Marculf, in the comic poem of *Salomon and Marculf*, a fool who outwits the sage of Israel by knavery and cunning. The earliest version of the poem extant is a German one of the twelfth century.

Marcus, son of Cato of Utica, a warm-hearted, impulsive young man, passionately in love with Lucia, daughter of Lucius; but Lucia loved the more temperate brother, Portius. Marcus was slain by Cæsar’s soldiers when they invaded Utica.

Marcus is furious, wild in his complaints;
I hear with a secret kind of dread,
And tremble at his vehemence of temper.
 Addison, *Cato*, i. 1 (1713).

Mardonius (*Captain*), in Beaumont and Fletcher’s drama called *A King or No King* (1619).

Mareschal of Mareschal Wells (*Young*), one of the Jacobite conspirators, under the leadership of Mr. Richard Vere, laird of Ellieslaw.—Sir W. Scott, *The Black Dwarf* (time, Anne).

Marfi'sa, an Indian queen.—Bojardo, *Orlando Innamorato* (1495), and Ariosto, *Orlando Furioso* (1516).

Marforio's Statue. This statue lies on the ground in Rome, and was at one time used for libels, lampoons, and jests, but was never so much used as Pasquin's.

Margar'elon (4 *syl.*), a Trojan hero of modern fable, who performed deeds of marvellous bravery. Lydgate, in his *Boke of Troy* (1513), calls him a son of Priam. According to this authority, Margarelon attacked Achillês, and fell by his hand.

Margaret, only child and heiress of Sir Giles Overreach. Her father set his heart on her marrying Lord Lovel, for the summit of his ambition was to see her a peeress. But Margaret was modest, and could see no happiness in ill-assorted marriages; so she remained faithful to Tom Allworth, the man of her choice.—Massinger, *A New Way to Pay Old Debts* (1628).

Margaret, wife of Vandunke (2 *syl.*), the drunken burgomaster of Bruges.—Beaumont and Fletcher, *The Beggars' Bush* (1622).

Margaret (Ladye), “the flower of Teviot,” daughter of the Duchess Margaret and Lord Walter Scott, of Branksome Hall. The Ladye Margaret was beloved by Henry of Cranstown, whose family had a deadly feud with that of Scott. One day the elfin page of Lord Cranstown inveigled the heir of Branksome Hall (then a lad) into the woods, where the boy fell into the hands of the Southerners. The captors then marched with 3000 men against the castle of the widowed duchess, but being told by a spy that Douglass, with 10,000 men, was coming to the rescue, an arrangement was made to decide by single combat whether the boy should become King Edward's page, or be delivered up into the hands of his mother. The English champion (Sir Richard Musgrave) fell by the hand of Sir William Deloraine, and the boy was delivered to his mother. It was then discovered that Sir William was in reality Lord Cranstown, who claimed and received

the hand of the fair Margaret as his reward.—Sir W. Scott, *Lay of the Last Minstrel* (1805).

Margaret, the heroine of Goethe's *Faust*. Faust first encounters her on her return from church, falls in love with her, and seduces her. Overcome with shame, she destroys the infant to which she gives birth, and is condemned to death. Faust attempts to save her, and, gaining admission to her cell, finds her huddled up on a bed of straw, singing, like Ophelia, wild snatches of ancient ballads, her reason faded, and her death at hand. Faust tries to persuade the mad girl to flee with him, but in vain. At last the day of execution arrives, and with it Mephistoph'elès, passionless and grim. Faust is hurried off, and Margaret is left to her fate. Margaret is often called by the pet diminutive "Gretchen," and in the opera "Margheri'ta" (*q.v.*).—Goethe, *Faust* (1790).

Shakespeare has drawn no such portrait as that of [Margaret](#); no such peculiar union of passion, simplicity, homeliness, and witchery. The poverty and inferior social position of Margaret are never lost sight of—she never becomes an abstraction. It is love alone which exalts her above her station.—Lewes.

Margaret Catchpole, a Suffolk celebrity, born at Nacton, in that county, in 1773; the title and heroine of a tale by the Rev. R. Cobbold. She falls in love with a smuggler named Will Laud, and in 1797, in order to reach him, steals a horse from Mr. J. Cobbold, brewer, of Ipswich, in whose service she had lived much respected. She dresses herself in the groom's clothes, and makes her way to London, where she is detected while selling the horse, and is put in prison. She is sentenced to death at the Suffolk assizes—a sentence afterwards commuted to one of seven years' transportation. Owing to a difficulty in sending prisoners to New South Wales, she is confined in Ipswich jail; but from here she makes her escape, joins Laud, who is shot in her defence. Margaret is recaptured, and again sentenced to death, which is for the second time commuted to transportation, this time for life, and she [arrives](#) at Port Jackson in 1801. Here, by her good behavior, she obtains a free pardon, and ultimately marries a former lover named John Barry, who had emigrated and risen to a high position in the colony. She died, much respected, in the year 1841.

Margaret Debree. Young girl of noble and beautiful nature whose latent ambition is aroused by her marriage to the successful speculator, Rodney Henderson. She becomes a society leader and woman of fashion, and dies at the height of her popularity.—Charles Dudley Warner, *A Little Journey in the World* (1889).

Margaret Finch, queen of the gypsies. She was born at Sutton, in Kent (1631), and finally settled in Norway. From a constant habit of sitting on the ground, with her chin on her knees, she was unable to stand, and when dead was buried in a square box; 1740, aged 109 years.

Margaret. Bright-faced, sweet-hearted heroine of *The Stillwater Tragedy*, by T. B. Aldrich (1886).

Margaret Gibson, afterwards called *Patten*, a famous Scotch cook, who was employed in the palace of James I. She was born in the reign of Queen Elizabeth, and died June 26, 1739, either 136 or 141 years of age.

Margaret Kent (See KENT).

Margaret Lamburn, one of the servants of Mary, queen of Scots, who undertook to avenge the death of her royal mistress. For this end, she dressed in man's clothes and carried two pistols—one to shoot Queen Elizabeth and the other herself. She had reached the garden where the queen was walking, when she accidentally dropped one of the pistols, was [seized](#), carried before the queen, and frantically told her tale. When the queen asked how she expected to be treated, [Margaret](#) replied, "A judge would condemn me to death, but it would be more royal to grant me pardon." The queen did so, and we hear no more of this fanatic.

Margaret Simon, daughter of Martin Simon, the miller of Grenoble; a brave, beautiful, and noble girl.—E. Stirling, *The Gold-Mine or Miller of Grenoble* (1854.)

Margaret of Anjou, widow of king Henry VI. of England. She presents herself, disguised as a mendicant, in Strasburg Cathedral, to Philipson (*i.e.* the earl of Oxford).—Sir W. Scott, *Anne of Geierstein* (time, Edward IV.).

Margaret's Ghost, a ballad by David Mallet (1724). William courted the fair Margaret, but jilted her; he promised love, but broke his promise; said her face was fair, her lips sweet, and her eyes bright, but left the face to pale, the eyes to weep and the maid to languish and die. Her ghost appeared to him at night to rebuke his heartlessness; and next morning William left his bed raving mad, hied him to Margaret's grave, thrice called her by name, "and never word spake more."

We shall have ballads made of it within two months, setting forth how a young squire became a serving-man of low degree, and it will be stuck up with *Margaret's Ghost* against the walls of every cottage in the country.—I. Bickerstaff, *Love in a Village* (1763).

Margaret Regis. American girl of decided views and strong, sweet nature, brought up by a step-mother whom she is slow to appreciate, but in the end loves truly. Margaret outgrows an early fancy, and, when released from the letter of her engagement, bestows her hand with her heart upon General Paul Rushleigh.—A. D. T. Whitney, *Sights and Insights* (1875).

Margaretta, a maiden attached to Robin. Her father wanted her to marry "a stupid old man, because he was rich;" so she ran away from home and lived as a ballad-singer. Robin emigrated for three years, and made his fortune. He was wrecked on the coast of Cornwall, on his return, and met Margaretta at the house of Farmer Crop, his brother-in-law, when the acquaintance was renewed. (See NO SONG, etc.)—Hoare, *No Song No Supper* (1754-1834).

Margarit'ta (*Donna*), a Spanish heiress, "fair, young, and wealthy," who resolves to marry that she may the more freely indulge her wantonness. She selects Leon for her husband, because she thinks him a milksop, whom she can twist round her thumb at pleasure; but no sooner is Leon married than he shows himself the master. By ruling with great firmness and affection, he wins the esteem of every one, and the wanton coquette becomes a modest, devoted, and obedient wife.—Beaumont and Fletcher, *Rule a Wife and Have a Wife* (1640).

Margery (*Dame*), the old nurse of Lady Eveline Berenger “the betrothed.”—Sir W. Scott, *The Betrothed* (time, Henry II.).

Margheri'ta, a simple, uncultured girl, of great fascination, seduced by Faust. Margherita killed the infant of her shame, and was sent to jail for so doing. In jail she lost her reason, and was condemned to death. When Faust visited her in prison, and tried to persuade her to flee with him, she refused. Faust was carried off by demons, and Margherita was borne by angels up to heaven; the intended moral being, that the repentant sinner is triumphant.—Gounod, *Faust e Margherita* (1859).

Margheri'ta di Valois, daughter of Catherine de Medicis and Henri II. of France. She marries Henri *le Bearnais* (afterwards Henri IV. of France). It was during the wedding solemnities of Margherita and Henri that Catherine de Medicis carried out the massacre of the French Huguenots. The bride was at a ball during this horrible slaughter.—Meyerbeer, *Les Huguenots* or *Gli Ugonotti* (1836).

✱✱ François I. used to call her *La Marguerite des Marguerites* (“The Pearl of Pearls”).

Margia'na (*Queen*), a Mussulman, and mortal enemy of the fire-worshippers. Prince Assad became her slave, but, being stolen by the crew of Behram, was carried off. The queen gave chase to the ship; Assad was thrown overboard, and swam to shore. The queen with an army demanded back her slave, discovered that Assad was a prince, and that his half-brother was king of the city to which she had come, whereupon she married him, and carried him home to her own dominions.—*Arabian Nights* (“Amgiad and Assad”).

Marjorie (*Pet*), child of singular promise, a great pet with Sir Walter Scott. She died under the age of ten. Her story is written by Dr. John Brown, author of *Rab and His Friends*.

Margutte (3 *syl.*), a low-minded, vulgar giant, ten feet high, with enormous appetite and of the grossest sensuality. He died of laughter on seeing a monkey pulling on his boots.—Pulci, *Morgantê Maggiorê* (1488).

Chalchas, the Homeric soothsayer, died of laughter. (See LAUGHTER.)

Marguerite, French exile and maid-servant lies dying, nursed by a hard, cold mistress. The son of the house steals into the room and avows his love for the alien.

“He called back the soul that was passing,
‘Marguerite! do you hear,’”

* * * * *

“With his heart on his lips he kissed her,
But never her cheek grew red,
And the words the living long for
He spake in the ear of the dead.”

John Greenleaf Whittier, *Marguerite*.

Marhaus (*Sir*), a knight of the Round Table, a king’s son, and brother of the queen of Ireland. When Sir Mark, king of Cornwall, refused to pay truage to Anguish, king of Ireland, Sir Marhaus was sent to defy Sir Mark and all his knights to single combat. No one durst go against him; but Tristram said, if Mark would knight him, he would defend his cause. In the combat, Sir Tristram was victorious. With his sword he cut through his adversary’s helmet and brain-pan, and his sword stuck so fast in the bone that he had to pull thrice before he could extricate it. Sir Marhaus contrived to get back to Ireland, but soon died.—Sir T. Malory, *History of Prince Arthur*, ii. 7, 8 (1470).

* * Sir Marhaus carried a white shield; but as he hated women, twelve damsels spat thereon, to show how they dishonored him.—Ditto, pt. i. 75.

Maria, a lady in attendance on the princess of France. Mongaville, a young lord in the suite of Ferdinand, king of Navarre, asks her to marry him, but she defers her answer for twelve months. To this Longaville replies, “I’ll stay with patience, but the time is long;” and Maria makes answer, “The liker you; few taller are so young.”—Shakespeare, *Love’s Labor’s Lost* (1594).

Maria, the waiting-woman of the Countess Olivia.—Shakespeare, *Twelfth Night* (1614).

Maria, wife of Frederick, the unnatural and licentious brother of Alphonso, king of Naples. She is a virtuous lady, and appears in strong contrast to her infamous husband.—Beaumont and Fletcher, *A Wife for a Month* (1624).

Maria, daughter and only child of Thorowgood, a wealthy London merchant. She is in love with George Barnwell, her father's apprentice; but George is executed for robbery and murder.—George Lillo, *George Barnwell* (1732).

A dying man sent for David Ross, the actor [1728-1790], and addressed him thus: "Some forty years ago, like 'George Barnwell' I wronged my master to supply the unbounded extravagance of a 'Millwood.' I took her to see your performance, which so shocked me that I vowed to break the connection and return to the path of virtue. I kept my resolution, replaced the money I had stolen, and found a 'Maria' in my master's daughter.... I have now left £1000 affixed to your name in my will and testament."—Pelham, *Chronicles of Crime*.

Maria, the ward of Sir Peter Teazle. She is in love with Charles Surface, whom she ultimately marries.—Sheridan, *School for Scandal* (1777).

Maria, "The maid of the Oaks," brought up as the ward of Oldworth, of Oldworth Oaks, but is in reality his daughter and heiress. Maria is engaged to Sir Harry Groveby, and Harry says, "She is the most charmingest, sweetest, delightfulest, mildest, beautifulest, modestest, genteelest young creature in the world."—J. Burgoyne, *The Maid of the Oaks*.

Maria, a maiden whose banns were forbidden, "by the curate of the parish who published them;" in consequence of which, Maria lost her wits, and used to sit on the roadside near Moulines (2 *syl.*), playing on a pipe vesper hymns to the Virgin. She led by a ribbon a little dog named Silvio, of which she was very jealous, for at one time she had a favorite goat that forsook her.—Sterne, *Sentimental Journey* (1768).

Maria, a foundling, discovered by Sulpizio, a sergeant of the 11th regiment of Napoleon's Grand Army, and adopted by the regiment as their daughter. Tonio, a Tyrolese, saved her life and fell in love with her. But just as they were about to be married the marchioness of Birkenfield claimed the foundling as her own daughter, and the sutler girl had to quit the regiment for the castle. After a time, the castle was taken by the French, and although the marchioness had promised Maria in marriage to another, she consented to her union with Tonio, who had risen to the rank of a field-officer.—Donizetti, *La Figlia del Reggimento* (an opera, 1840).

Maria [Delaval], daughter of colonel Delaval. Plighted to Mr. Versatile, but just previous to the marriage Mr. Versatile, by the death of his father, came into a large fortune and baronetcy. The marriage was deferred; Mr. (now Sir George) Versatile went abroad, and became a man of fashion. They met, the attachment was renewed, and the marriage consummated.

Maria [Latham.] “An elderly woman with a plain, honest face, as kindly in expression as she can be perfectly sure she feels, and no more;” aunt to Lydia Blood. When she hears that the stewardess on the *Aroostook* is a boy, and the cook not a woman, she is slightly confounded, but rallies under the conviction that “Lyddy’ll know how to conduct herself wherever she is.”—W. D. Howells, *The Lady of the Aroostook* (1879).

Maria [WILDING], daughter of Sir Jasper Wilding. She is in love with Beaufort; and, being promised in marriage against her will to George Philpot, disgusts him purposely by her silliness. George refuses to marry her, and she gives her hand to Beaufort.—Murphy, *The Citizen* (1757).

Maria Theresa Panza, wife of Sancho Panza. She is sometimes called Maria, and sometimes Theresa.—Cervantes, *Don Quixote* (1605).

Mariage Forcé (Le). Sganarelle, a rich man of 64, promises marriage to Dorimène (3 *syl.*), a girl under 20, but, having scruples about the matter, consults his friend, two philosophers, and the gypsies, from none of whom can he obtain any practical advice. At length, he overhears Dorimène telling a young lover that she only marries the old man for his money, and that he

cannot live above a few months; so the old man goes to the father and declines the alliance. On this, the father sends his son to Sganarelle. The young man takes with him two swords, and with the utmost politeness and *sang-froid* requests Mons. to choose one. When the old man declines to do so, the young man gives him a thorough drubbing, and again with the utmost politeness requests the old man to make his choice. On his again declining to do so, he is again beaten, and at last consents to ratify the marriage.—Molière, *Le Mariage Forcé* (1664).

Mariamne, (4 syl.), a Jewish princess, daughter of Alexander and wife of Herod, “the Great.” Mariamnê was the mother of Alexander and Aristobulus, both of whom Herod put to death in a fit of jealousy, and then fell into a state of morbid madness, in which he fancied he saw Mariamnê and heard her asking for her sons.

✱✱ This has been made the subject of several tragedies: e.g. A. Harley, *Mariamne* (1622); Pierre Tristan l’Ermite, *Mariamne* (1640); Voltaire, *Mariamne* (1724).

Marian, “the Muses’ only darling,” is Margaret, countess of Cumberland, sister of Anne, countess of Warwick.

Fair Marian, the Muses’ only darling,
Whose beauty shineth as the morning clear,
With silver dew upon the roses pearling.

Spenser, *Colin Clout’s Come Home Again* (1595).

Marian, “the parson’s maid,” in love with Colin Clout, who loves Cicely. Marian sings a ditty of dole, in which she laments for Colin, and says how he gave her once a knife, but “Woe is me! for knives, they tell me, always sever love.”—Gay, *Pastorals*, ii. (1714).

Marian, “the daughter” of Robert, a wrecker, and betrothed to Edward, a young sailor. She was fair in person, loving, and holy. During the absence of Edward at sea, a storm arose, and Robert went to the coast to look for plunder. Marian followed him, and in the dusk saw some one stab another. She thought it was her father, but it was Black Norris. Her father being

taken up, Marian gave evidence against him, and the old man was condemned to death. Norris now told Marian he would save her father if she would become his wife. She made the promise, but was saved the misery of the marriage by the arrest of Norris for murder.—S. Knowles, *The Daughter* (1836).

Marian'a, a lovely and loveable lady, betrothed to Angelo, who, during the absence of Vincentio, the duke of Vienna, acted as his lord deputy. Her pleadings to the duke for Angelo are wholly unrivalled.—Shakespeare, *Measure for Measure* (1603).

Timid and shrinking before, she does not now wait to be encouraged in her suit. She is instant and importunate. She does not reason with the duke; she begs; she implores.—R. G. White.

Mariana, sister of Lodovi'co Sforza, duke of Milan, and wife of Francesco, his chief minister of state.—Massinger, *The Duke of Milan* (1622).

Mariana, daughter of Lord Charney; taken prisoner by the English, and in love with Arnold (friend of the Black Prince). Just before the battle of Poitiers, thinking the English cause hopeless, Mariana induces Arnold to desert; but Lord Charney will not receive him. Arnold returns to the English camp, and dies in battle. Lord Charney is also slain, and Mariana dies distracted.—Shirley, *Edward, the Black Prince* (1640).

Mariana, the young lady that Lovegold, the miser, wished to marry. As Mariana was in love with the miser's son, Frederick, she pretended to be extravagant and deeply in debt, which so affected the old hunk, that he gave her £2000 to be let off the bargain. Of course she assented and married Frederick.—H. Fielding, *The Miser*.

Mariana, the daughter of a Swiss burgher, “the most beautiful of women.” “Her gentleness a smile without a smile, a sweetness of look, speech, act.” Leonardo being crushed by an avalanche, she nursed him through his illness, and they fell in love with each other. He started for Mantua, but was detained for two years captive by a gang of thieves; and

Mariana followed him, being unable to support life where he was not. In Mantua, Count Florio fell in love with her, and obtained her guardian's consent to their union; but Mariana refused, was summoned before the duke (Ferrado), and judgment was given against her. Leonardo, being present at the trial, now threw off his disguise, and was acknowledged to be the real duke. He assumed his rank, married Mariana; but being called to the camp, left Ferrado regent. Ferrado, being a villain, laid a cunning scheme to prove Mariana guilty of adultery with Julian St. Pierre, a countryman; but Leonardo refused to believe the charge. Julian, who turned out to be Mariana's brother, exposed the whole plot of Ferrado, and amply cleared his sister of the slightest taint or thought of a revolt.—S. Knowles, *The Wife* (1833).

Mariana, daughter of the king of Thessaly. She was beloved by Sir Alexander, one of the three sons of St. George, the patron saint of England. Sir Alexander married her, and became king of Thessaly.—R. Johnson, *The Seven Champions of Christendom*, iii. 2, 3, 11 (1617).

Mariana in the Moated Grange, a young damsel who sits in the moated grange, looking out for her lover, who never comes; and the burden of her life-song is, My life is dreary, for he cometh not; I am aweary, and would that I were dead.

The sequel is called *Mariana in the South*, in which the love-lorn maiden looks forward to her death, when she will cease to be alone, to live forgotten, and to love forlorn.—Tennyson, *Mariana* (in two parts).

✱ Mariana, the lady betrothed to Angelo, passed her sorrowful hours “at the Moated Grange.” Thus the duke says to Isabella:

Haste you speedily to Angelo ... I will presently to St. Luke's. There, at the moated grange, resides the dejected Mariana.—Shakespeare. *Measure for Measure*, act iii. sc. 1 (1603).

Marianne (3 syl.), a statuette to which the red republicans of France pay homage. It symbolizes the republic, and is arrayed in a red Phrygian cap. This statuette is sold at earthenware shops, and in republican clubs, enthroned in glory, and sometimes it is carried in procession to the tune of the *Marseillaise*. (See MARY ANNE.)

The reason seems to be this: Ravallac, the assassin of Henri IV. (the Harmodius or Aristogiton of France), was honored by the red republicans as “patriot, deliverer, and martyr.” This regicide was incited to his deed of blood by reading the celebrated treatise *De Rege et Regio Institutione*, by Mariana the Jesuit, published 1599 (about ten years previously). As Mariana inspired Ravallac “to deliver France from her tyrant” (Henri IV.), the name was attached to the statuette of liberty, and the republican party generally.

The association of the name with the *guillotine* favors this suggestion.

Marianne (3 syl.), the heroine of a French novel so called by Marivaux (1688-1763).

(This novel terminates abruptly, with a conclusion like that of *Zadig*, “where nothing is concluded.”)

Marianne [Franval], sister of Franval the advocate. She is a beautiful, loving, gentle creature, full of the deeds of kindness, and brimming over with charity. Marianne loves Captain St. Alme, a merchant’s son, and though her mother opposes the match as beneath the rank of the family, the advocate pleads for his sister, and the lovers are duly betrothed to each other.—T. Holcroft, *The Deaf and Dumb* (1785).

Marie Antoinette. Beautiful Austrian Queen of Louis XVI. of France. Dethroned and guillotined in the French Revolution of 1793.

Marie (*Countess*), the mother of Ul’rica (a love-daughter), the father of Ulrica being Ernest de Fridberg, “the prisoner of State.” Marie married Count D’Osborn, on condition of his obtaining the acquittal of her lover, Ernest de Fridberg; but the count broke his promise, and even attempted to get the prisoner smothered in his dungeon. His villainy being made known, the king ordered him to be executed, and Ernest, being set at liberty, duly married the Countess Marie.—E. Stirling, *The Prisoner of State* (1847).

Marie de Brabant, daughter of Henri III, duc de Brabant. She married Philippe *le Hardi*, king of France, and was accused by Labrosse of having poisoned Philippe’s son by his former wife. Jean de Brabant defended the

queen's innocence by combat, and being the victor, Labrosse was hung (1260-1321).

Ancelot has made this the subject of an historical poem called *Marie de Brabant*, in six chants (1825).

Marie Kirikitoun, a witch who promised to do a certain task for a lassie, in order that she might win a husband, provided the lassie either remembered the witch's name for a year and a day, or submitted to any punishment she might choose to inflict. The lassie was married, and forgot the witch's name; but the fay was heard singing, "Houpa, houpa, Marie Kirikitoun! Nobody will remember my name," The lassie, being able to tell the witch's name, was no more troubled.—*Basque Legend*.

Grimm has a similar tale, but the name is Rumpel-stilzchen, and the song was:

Little dreams my dainty dame,
Rumplestilzchen is my name.

Marie Rogret (*The Mystery of*). The mysterious murder of a *grisette* in New York City supplied material for *The Mystery of Marie Roget*, in which Poe, with marvellous skill, "works up a case" which subsequent events proved to have been the correct theory of the murder in all its details.—Edgar Allan Poe, *The Mystery of Marie Roget* (1842).

Mariette.

"Too rash is she for cold coquette,—
Love dares not claim her;
I can but say, 'Tis Mariette,'
Nor more than name her.

* * * * *

And what have I, whom men forget
To offer to her?
A woman's passion, Mariette,
There is no truer."

Dora Read Goodale, *Mariette* (1878).

Mari'na, daughter of Per'iclês, prince of Tyre, born at sea, where her mother, Thais'a, as it was supposed, died in giving her birth. Prince Periclês entrusted the infant to Cleon (governor of Tarsus) and his wife, Dionys'ia, who brought her up excellently well, and she became most highly accomplished; but when grown to budding womanhood, Dionysia, out of jealousy, employed Le'online (3 *syl.*) to murder her. Leonine took Marina to the coast with this intent, but the outcast was seized by pirates, and sold at Metali'nê as a slave. Here Periclês landed on his voyage from Tarsus to Tyre, and Marina was introduced to him to chase away his melancholy. She told him the story of her life, and he perceived at once that she was his daughter. Marina was now betrothed to Lysimachus, governor of Metalinê; but, before the espousals, went to visit the shrine of Diana of Ephesus, to return thanks to the goddess, and the priestess was discovered to be Thaisa, the mother of Marina.—Shakespeare, *Pericles, Prince of Tyre* (1608).

Marina, wife of Jacopo Fos'cari, the doge's son.—Byron, *The Two Foscari* (1820).

Marinda or MARIDAH, the fair concubine of Haroun-al-Raschid.

Marine (*The Female*), Hannah Snell, of Worcester. She was present at the attack of Pondicherry. Ultimately she left the service, and opened a public-house in Wapping (London), but still retained her male attire (born 1723).

Mari'nel, the beloved of Florimel, “the Fair.” Marinel was the son of black-browed Cym'oent (daughter of Nereus and Dumarin), and allowed no one to pass by the rocky cave where he lived without doing battle with him. When Marinel forbade Britomart to pass, she replied, “I mean not thee entreat to pass;” and with her spear knocked him “grovelling on the ground.” His mother, with the sea-nymphs, came to him; and the “lily-handed Liagore,” who knew leechcraft, feeling his pulse, said life was not extinct. So he was carried to his mother's bower, “deep in the bottom of the sea,” where Tryphon (the sea-gods' physician), soon restored him to perfect health. One day, Proteus asked Marinel and his mother to a banquet, and while the young man was sauntering about, he heard a female voice lamenting her hard lot, and saying her hardships were brought about for her

love to Marinel. The young man discovered that the person was Florimel, who had been shut up in a dungeon by Proteus for rejecting his suit; so he got a warrant of release from Neptune, and married her.—Spenser, *Faëry Queen*, iii. 8; iv. 11, 12 (1590, 1596).

Mari'ni (*J.B.*), called *Le cavalier Marin*, born at Naples. He was a poet, and is known by his poem called *Adonis* or *L'Adone*, in twenty cantos (1623). The poem is noted for its description of the “Garden of Venus.”

If the reader will ... read over Ariosto's picture of the garden of paradise, Tasso's garden of *Armi'da*, and Marini's garden of Venus, he will be persuaded that Milton imitates their manner, but ... excels the originals.—Thyer.

Mari'no Falie'ro, the forty-ninth doge of Venice, elected 1354. A patrician named Michel Steno, having behaved indecently to some of the ladies at a great civic banquet given by the doge, was turned out of the house by order of the duke. In revenge, the young man wrote a scurrilous libel against the dogaressa, which he fastened to the doge's chair of state. The insult being referred to “the Forty,” Steno was condemned to imprisonment for a month. This punishment was thought by the doge to be so inadequate to the offence that he joined a conspiracy to overthrow the republic. The conspiracy was betrayed by Bertram, one of the members, and the doge was beheaded on the “Giant's Staircase.”—Byron, *Marino Faliero* (1819).

✱✱ Casimir Delavigne, in 1829, brought out a tragedy on the same subject, and with the same title.

Marion de Lorme, in whose house the conspirators met. She betrayed all their movements and designs to Richelieu.—Lord Lytton, *Richelieu* (1839).

Marion Halcomb, courageous half-sister of Laura Fairly, admired by Count Fosco, and hated by her brother-in-law, Percival Glyde. Through Marion's acuteness and devotion Laura is rescued from an insane asylum, her persecutors exposed, and herself cared for tenderly until her recovery to health and marriage to Walter Hartright.—Wilkie Collins, *The Woman in White*.

Maritor'nes (4 *syl.*), an Asturian chamber-maid at the Crescent Moon tavern, to which Don Quixote was taken by his squire after their drubbing by the goat-herds. The crazy knight insisted that the tavern was a castle, and that Maritornes, "the lord's daughter," was in love with him.

She was broad-faced, flat-nosed, blind of one eye, and had a most delightful squint with the other; the peculiar gentility of her shape, however, compensated for every defect, she being about three feet in height, and remarkably hunchbacked.—Cervantes, *Don Quixote*, I. iii. 2 (1605).

Marius (*Caius*), the Roman general, tribune of the people, B.C. 119; the rival of Sylla.

Antony Vincent Arnault wrote a tragedy in French entitled *Marius à Minturnes* (1791). Thomas Lodge, M.D., in 1594, wrote a drama called *Wounds of Civil War, lively set forth in the True Tragedies of Marius and Sylla*.

Mar'ivaux (*Pierre de Chamblain de*), a French writer of comedies and romances (1678-1763).

S. Richardson is called "The English Marivaux" (1689-1761).

Marjory of Douglas, daughter of Archibald, earl of Douglas, and duchess of Rothsay.—Sir W. Scott, *Fair Maid of Perth* (time, Henry IV.).

Mark (*Sir*), king of Cornwall, who held his court at Tintag'il. He was a wily, treacherous coward, hated and despised by all true knights. One day, Sir Dinadan, in jest, told him that Sir Launcelot might be recognized by "his shield, which was silver with a black rim." This was, in fact, the cognizance of Sir Mordred; but, to carry out the joke, Sir Mordred lent it to Dagonet, King Arthur's fool. Then, mounting the jester on a large horse, and placing a huge spear in his hand, the knights sent him to offer battle to King Mark. When Dagonet beheld the coward king, he cried aloud, "Keep thee, sir knight, for I will slay thee!" King Mark, thinking it to be Sir Launcelot, spurred his horse to flight. The fool gave chase, rating King Mark "as a wood man [*madman*]." All the knights who beheld it roared at the jest, told King Arthur, and the forest rang with their laughter. The wife of King Mark

was Isond (Ysolde) *the Fair* of Ireland, whose love for Sir Tristram was a public scandal.—Sir T. Malory, *History of Prince Arthur*, ii. 96, 97 (1470).



Transcriber's Note

Given the nature of the text, there were copious errors in the typesetting. Errors deemed most likely to be the printer's have been corrected, and are noted here.

The references below are to the page and line in the original. Since the original text was arranged in two columns, 'L' and 'R' denote the side of the page.

1R.24	C.R. Leslie says[,]:	Removed.
5L.29	against the Scotch[./,] and the chief character	Replaced.
6R.34	Lachesis [<i>Lak'.e.sis</i>][./,] and At 'ropos.	Replaced.
19L.8	he suffers himself to[to] become enamored	Removed.
19R.8	are the sick and mai[n/m]ed	Replaced.
29R.17	the [“]foundling of the forest,”	Added.
29R.20	F[l]orian is light-hearted and volatile	Inserted.
31L.28	[<i>Fe.ā'.ra.brah</i>][./,] daughter of Laban	Replaced.
36L.17	called King [“]King Charles's jester”	Added.
38L.16	Ellen Olney Kirk, <i>Sons and Daughters</i> (1887[./])	Replaced.
38L.28	his pro[s]testations of love	Removed.
42L.28	Foundling (<i>The</i>)[,] Harriet Raymond	Added.
44L.37	and the two means 77=14.[.])	Added.
45L.12	in the s[ei/ie]ge of Corinth	Transposed.
57L.23	and [“]took the Lord's body	Added.
58R.29	[.]Dr. William Cullen	Removed.
58R.34	astrolo[o]ger of Louis XI.	Removed.
59L.27	When G[è/é]ronte hears this	Replaced.

63R.27	“The Petrarch of Spain[”]	Added.
75R.13	<i>Money</i> (1840.[.]).	Added.
76L.20	daughter of Gerald Fitzge[ar/ra]ld	Transposed.
77L.5	Sganar[i/e]lle asks him if he would advise his marrying.	Replaced.
79R.6	B[ry/yr]on, <i>The Giaour</i> (1813)	Transposed.
79R.38	His seven daughters were turned into ha[cl/lc]yons	Transposed.
83R.13	a[u/n]d died from eating	Inverted.
85R.12	grasping C[ro/or]ineus with all his might	Transposed.
88R.18	“Spring,” “Summer,” “Autumn,” and [“]Winter”	Added.
89R.44	broke to pieces “Mambrino’s he[ml/lm]et,”	Transposed.
90R.10	He calls the bridegro[o]m “young Lovell.”	Inserted.
92R.28	Sir W. [W.'] Scott	Redundant.
97L.25	between the Bononcinists and Handelists[.]	Restored.
98R.5	[“]Divina Natura agros dedit	Added.
100L.5	“prince of Magog[”]	Added.
100R.35	(g and w being convertible letters, [.])	Added.
102R.20	Miller of Gre[e]noble	Removed.
105R.3	in those superstit[i]ous times	Inserted.
113R.33	in such foolishness.[”]	Added.
115R.2	of all the Portuguese statesm[a/e]n	Replaced.
115R.11	(<i>Sir Lau[u/n]celot</i>)	Inverted.
116L.2	stabbed the t[ry/yr]ant to the heart	Transposed.
116L.27	a haunch of ven[si/is]on	Transposed.
120L.31	the strongest man of arms.[”]	Added.

120R.25	who tried to stop p[r]ilgrims	Removed.
121R.20	as [“]Sir Francis Gripe.”	Added.
123L.14	and it won’t do.[”]	Added.
127L.7	laid siege to Châtea[nu/un]euf-de-Randan	Transposed.
128R.39	Sigismunda bo[l]dly defended her choice	Inserted.
129L.35	<i>Arab[ai/ia]n Nights</i>	Transposed.
134L.1	when you see Gwenhidwy driv[-/ing] her flock ashore	Completed.
135L.32	then s[ie/ei]zed the “Nibelung hoard,”	Transposed.
137R.28	in the disguise of a physici[s/a]n	Replaced.
138R.18	bringing about a reconci[a]lation	Inserted.
139L.15	and Zaph[mi/im]ri was raised to the throne	Transposed.
140L.4	Charles Martel (689-741)[,/.]	Replaced.
145R.27	Belg[ui/iu]m and Switzerland	Transposed.
148L.39	He falls in love with Lou[si/is]a	Transposed.
151L.44	pressed by hunger[./,]	Replaced.
151R.8	the souls[.] of the murdered people	Removed.
153L.2	(time[,] Charles I.)	Added.
156L.11	some virgin of spotless purity volunteer[e]d to die	Inserted.
157L.3	he is acquit[t]ed	Inserted.
158R.4	yet with such exqu[i]site address	Inserted.
158R.11	as “two cherries on one stalk.[”]	Added.
159L.13	(4) for Sabians[,]	Added.
164R.2	moved round the sun (1564-1642[)].	Added.
164R.4	was burnt alive for ma[i]ntaining	Inserted.
164R.36	is to “show[”] as in a mirror	Removed.

165L.27	in the tale.[.])]	Added.
165R.27	(<i>Hermês</i> [“]thrice-greatest”)	Added.
167R.45	[“/”]May you have but one president,’	Replaced.
171L.19	“Tough as Hickory[./,]”	Replaced.
173L.21	The monk of Hildesh[ie/ei]m	Transposed.
173R.38	betroths her to Thes[ue/ue]s	Transposed.
182R.42	called “The Cape of Storms[”].	Added.
183L.2	was or[i]ginally called	Inserted.
184L.31	which he prefer[e/r]ed to filial and brotherly affection	Replaced.
185L.12	the or[i]ginal of our <i>Childe Horne</i>	Inserted.
185R.20	[()]These are called “The Prince of Wales’s ...”)	Added.
186L.19	the s[ei/ie]ge of Arrestan	Transposed.
189L.40	Sir[.] W. Scott	Removed.
191L.13	He was corruptly called “Jancus Lain.[”]	Added.
202L.27	and we can wait.[”]	Added.
205R.11	I am lying her[e] above thee	Added.
206L.2	Iachimo accep[t]ed the wager	Inserted.
206L.43	cla[i]ming the fulfilment of the compact	Inserted.
207R.21	he affirmed to be by Sh[e]akespeare	Removed.
207R.25	the poet-laur[e]ate	Inserted.
212R.41	M. Drayton, <i>Polyolb[oi/io]n</i>	Transposed.
215R.24	—Spenser, <i>Faëry Queen</i> , v. [()]1596).	Added.
216R.13	“Everard Olive of Tipperary Hall, [“/”] who wrote	Misplaced.
221L.21	I have lost thee, Isadore![”]	Added.
222L.17	[()]See SKANDERBEG	Added.

222R.14	“duke of Shoreditch[”]	Added.
222R.49	but afterwards a re[gen/neg]ade to Islam	Transposed.
223R.15	out of jealous[l]y	Removed.
226R.32	‘Let’s / [‘]—Heigho —Heigho ... go look at our lions!’	Removed.
227R.17	who promised to remedy all abuses (*-1450[]).	Inserted.
233R.35	an old woman at Middlemas vill[i]age	Removed.
235L.18	a gigantic pra[c]tical joke	Inserted.
236R.13	stand on the bare ground.[”]	Added.
237L.36	“Good land! I know what girls are, I hope![”]	Added.
239L.18	when her young master ass[s]ails her	Removed.
240L.14	his name was comp[li/il]ed by	Transposed.
245R.1	a fellow-bather from the s[e/u]rf	Replaced.
251L.8	[“]Pour moi, je tiens	Added.
255L.1	No place obtained.[”]	Added.
256L.1	Ju[il/li]et	Transposed.
261.L.35	daughter o[r/f] King Obëron	Replaced.
263L.30	Sir Galahad of chas[t]ity	Inserted.
268L.20	Agesilaös of Sparta (B.C. 444, 398[/-3]60).	Restored.
268L.34	called “The Lion King of Assyria[”]	Added.
269L.19	[(]surnamed <i>the Rash</i>)	Added.
269L.38	Boniface I., pope (*, [4 8 /418-]422).	Restored.
270L.31	(1194, 1215-1250[]).	Added.
270R.2	Louis VII., <i>le Jeune</i> , of France (1120, 11[8/3]7-1180.	Replaced.

272R.7	from one of the declivi[i]ties	Removed.
274R.36	the mona[r]chy ended.	Inserted.
275R.19	—Monstrelet, <i>Chroniques</i> , v. 190 [(1512).	Added.
279R.25	Sir W. Scott, <i>Castle Dangerous</i> [.]	Added.
282R.34	Knig[n/h]ts of the Ermine	Replaced.
287R.5	a play of Shake[s]peare's	Inserted.
287R.9	C. Dickens, <i>Nicholas</i> <i>Nick[el/le]by</i>	Transposed.
288R.36	T. B. Aldrich, <i>The Lady of</i> <i>Cast[le/le]nore</i>	Transposed.
292R.40	Bryon, <i>Don Juan</i> , iii. 26, etc. (1820)[./]	Replaced.
294L.13	George Eliot, <i>Silas [W/M]arner</i> .	Replaced.
294L.41	when well powdered.["]	Added.
298R.39	Uthal was slain in single c[a/o]mbat	Replaced.
300L.29	Augustin[,] of Hippo	Removed.
305R.4	Laurringtons [(1)(<i>The</i>)	Rememoved.
311L.29	a covet[u]ous lawyer	Removed.
315R.6	by the hands of the executioner.[)]	Added.
316R.23	vindicated Mariana of the sligh[t]est indiscretion	Inserted.
317L.36	[(1)See ISABELLE.)	Added.
318R.22	Fer[di]nando, not knowing that she was the king's mistress	Removed.
322R.15	“goddess of Liberty.["]	Added.
323R.28	The other two were Parthen'ope and Leucothëa[.]	Added.
324L.31	A[u]gustus Cæsar the sea-calf	Inserted.
325L.24	The voyage to L[u/i]lliput	Replaced.
330L.1	the <i>fidus Achatês</i> of Robin Hood[.]	Added.

336R.6	the intrenched spirit in twain[.]	Added.
339R.19	to invade En[g]land	Inserted.
344L.17	for a somewhat sim[i]liar coincidence	Removed.
345L.25	For less my worth, you must allow, than heaven.[’’]	Added.
351R.36	“Voyage to Lilliput,[’’]	Added.
355R.33	on one occas[s]ion	Removed.
360L.31	Camoens, <i>The Lu[c/s]iad</i> , in ten books	Replaced.
360R.11	This Lu[c/s]us colonized the country	Replaced.
363L.22	When Demetrius awoke he [become] more reasonable	<i>sic</i> : became? had become?
370R.38	n[ei/ie]ce of Mr. Jonathan Oldbuck	Transposed.
376R.26	Melchior means “king of light[’’];	Added.
378R.22	Al Borak (“the light[n]ing”)	Inserted.
378R.32	([8/7]) Rehana, a Jewish captive.	Replaced.
380R.31	to [to] and condemned death	Removed.
383L.41	conspiring against the king of Portugal (1689-1761)[,/.]	Replaced.
383R.19	Exclusive of his natural ba[r]barity	Inserted.
391R.12	that the barg[a]in shall stand good	Inserted.
394L.10	<i>The Plain Dealer</i> [’]	Removed.
395R.2	but not being an o[r]thodox Moslem	Inserted.
396L.32	(mother of the vainglorious Duarte[]),	Added.
398L.31	that of Mar[arg/gar]et	Transposed.
399R.15	and she arr[r]ives at Port Jackson	Removed.
400L.16	was s[ie/ei]zed	Transposed.

400L.19 Ma[r]garet replied

Inserted.

The following words had inconsistent hyphenation. Words which are hyphenated on a line break retained the hyphen (or not) depending on other instances.

lawsuit/law-suit

schoolmaster/school-master

sweetheart/sweet-heart

overbearing/over-bearing

grandchild/grand-child

housekeeper/house-keeper

bookworm/book-worm

Deerslayer/Deer-slayer

Greatheart/Great-heart

innkeeper/inn-keeper

undersea/under-sea

turnpike/turn-pike

sunbeam/sun-beam

reappeared/re-appeared

Parthlud/Parth-lud

lighthouse/light-house

Heughfoot/Heugh-foot

heartache/heart-ache

harelip/hare-lip

Glamorgan/Gla-morgan

chambermaid/chamber-maid

End of the Project Gutenberg EBook of Character Sketches of Romance,
Fiction, and the Drama, Vol 2 , by E. Cobham Brewer

*** END OF THIS PROJECT GUTENBERG EBOOK CHARACTER SKETCHES OF ROMANCE,
VOL 2 ***

***** This file should be named 58596-h.htm or 58596-h.zip *****
This and all associated files of various formats will be found in:
<http://www.gutenberg.org/5/8/5/9/58596/>

Produced by KD Weeks, Juliet Sutherland and the Online
Distributed Proofreading Team at <http://www.pgdp.net>

Updated editions will replace the previous one--the old editions will
be renamed.

Creating the works from print editions not protected by U.S. copyright
law means that no one owns a United States copyright in these works,
so the Foundation (and you!) can copy and distribute it in the United
States without permission and without paying copyright
royalties. Special rules, set forth in the General Terms of Use part
of this license, apply to copying and distributing Project
Gutenberg-tm electronic works to protect the PROJECT GUTENBERG-tm
concept and trademark. Project Gutenberg is a registered trademark,
and may not be used if you charge for the eBooks, unless you receive
specific permission. If you do not charge anything for copies of this
eBook, complying with the rules is very easy. You may use this eBook
for nearly any purpose such as creation of derivative works, reports,
performances and research. They may be modified and printed and given
away--you may do practically ANYTHING in the United States with eBooks
not protected by U.S. copyright law. Redistribution is subject to the
trademark license, especially commercial redistribution.

START: FULL LICENSE

THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg-tm mission of promoting the free
distribution of electronic works, by using or distributing this work
(or any other work associated in any way with the phrase "Project
Gutenberg"), you agree to comply with all the terms of the Full
Project Gutenberg-tm License available with this file or online at
www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project
Gutenberg-tm electronic works

1.A. By reading or using any part of this Project Gutenberg-tm

electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg-tm electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg-tm electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg-tm electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg-tm electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg-tm electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation ("the Foundation" or PGLAF), owns a compilation copyright in the collection of Project Gutenberg-tm electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg-tm mission of promoting free access to electronic works by freely sharing Project Gutenberg-tm works in compliance with the terms of this agreement for keeping the Project Gutenberg-tm name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg-tm License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg-tm work. The Foundation makes no representations concerning the copyright status of any work in any country outside the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg-tm License must appear prominently whenever any copy of a Project Gutenberg-tm work (any work on which the phrase "Project Gutenberg" appears, or with which the

phrase "Project Gutenberg" is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this ebook.

1.E.2. If an individual Project Gutenberg-tm electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase "Project Gutenberg" associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg-tm trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg-tm electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg-tm License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg-tm License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg-tm.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg-tm License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg-tm work in a format other than "Plain Vanilla ASCII" or other format used in the official version posted on the official Project Gutenberg-tm web site (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original "Plain Vanilla ASCII" or other form. Any alternate format must include the full Project Gutenberg-tm License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg-tm works

unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg-tm electronic works provided that

- * You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg-tm works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg-tm trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- * You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg-tm License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg-tm works.
- * You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- * You comply with all other terms of this agreement for free distribution of Project Gutenberg-tm works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg-tm electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from both the Project Gutenberg Literary Archive Foundation and The Project Gutenberg Trademark LLC, the owner of the Project Gutenberg-tm trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg-tm collection. Despite these efforts, Project Gutenberg-tm electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg-tm trademark, and any other party distributing a Project Gutenberg-tm electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg-tm electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg-tm electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg-tm work, (b) alteration, modification, or additions or deletions to any Project Gutenberg-tm work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg-tm

Project Gutenberg-tm is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg-tm's goals and ensuring that the Project Gutenberg-tm collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg-tm and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's principal office is in Fairbanks, Alaska, with the mailing address: PO Box 750175, Fairbanks, AK 99775, but its volunteers and employees are scattered throughout numerous locations. Its business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's web site and official page at www.gutenberg.org/contact

For additional contact information:

Dr. Gregory B. Newby
Chief Executive and Director
gnewby@pglaf.org

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg-tm depends upon and cannot survive without wide spread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine readable form accessible by the widest array of equipment including outdated equipment. Many small donations

(\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg Web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg-tm electronic works.

Professor Michael S. Hart was the originator of the Project Gutenberg-tm concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg-tm eBooks with only a loose network of volunteer support.

Project Gutenberg-tm eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our Web site which has the main PG search facility: www.gutenberg.org

This Web site includes information about Project Gutenberg-tm, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.